

COUNTDOWN TO 2012 - LATEST MOVIE NEWS!

# STAR TREK

**ODO IT ISN'T**

RENÉ AUBERJONOIS  
EXCLUSIVE INTERVIEW

**EXCLUSIVE  
ARTWORK**

NEW SHIPS FOR THE FLEET

# BLAST OFF!

STARSHIPS AND SPACE STATIONS SPECIAL

No. 26  
July/August 2011

US \$8.99  
CAN \$11.99



TITAN

# SUPERNATURAL™

MAGAZINE

ON  
SALE  
NOW!

LATEST  
NEWS!



POSTERS!



MEET THE  
ACTORS!



DISCOVER  
SUPERNATURAL  
MYTHS!.



EXCLUSIVE  
INTERVIEWS:  
JARED & JENSEN



SNEAK  
PEEK OF  
NEW  
SUPERNATURAL  
NOVEL

**SUBSCRIBE TODAY AND NEVER MISS AN ISSUE:**

U.S. ☎ 800 999 9718

[www.titanmagazines.com](http://www.titanmagazines.com)

U.K. ☎ 0844 844 0387

[www.titanmagazines.co.uk](http://www.titanmagazines.co.uk)



# FROM THE BRIDGE

**I**one of the most frequent requests we've received at *Star Trek Magazine* since I became editor has been for more coverage of the spaceships that populate the *Star Trek* universe – so in response to that demand, here's our first *Starships and Space Stations Special!*

As part of our ongoing celebration of *Star Trek's* 45th anniversary, we've focused more intensely on the era of the original series, with features on both Matt Jefferies, the original designer of the U.S.S. *Enterprise*, and Franz Joseph Schubert, whose blueprints for the ship developed in the decade following the original transmission inspired generations of fans. We also pay tribute to Richard Datin, one of the key figures involved with the model work, and jump forward to the 21st Century to highlight the design of Space Station Vanguard, which was retroactively inserted into continuity via *Star Trek Remastered*'s few years ago.

The 22nd and 24th Centuries aren't neglected: we pay homage to one of the great pieces of *Star Trek* "non-fiction" literature with some new entries for The *Star Fleet Chronology*,

filling in some of the gaps in that 30 year old project, including the NX-01 and the *Starship Voyager*. We also chat with René Auberjonois, whose Constable Odo was one of the fixed points on *Deep Space Nine*.

Add in three new entries in our "45s" and an assessment of the role of Christopher Pike, and you've got yet another packed issue. If you're finding it hard to track down the magazine in your local bookstore – or if your local store has closed down – why not subscribe? That way, you are guaranteed a copy each and every issue – see page 90 for more details.

Next issue sees the first part of our Ultimate Guide to *Star Trek* – every episode and movie analyzed, reviewed and assessed by our team of *Star Trek* experts. We can guarantee that you won't look at the shows the same way after reading that....

Until then, live long and prosper.

Paul Simpson  
Editor, *Star Trek Magazine*

# CONTENTS



Exclusive Comic Book Edition



Regular Newsstand Edition

## DEPARTMENTS



### 06 NEWS

The latest word on the new entry to the Star Trek film franchise, the latest Star Trek merchandise, and a tribute to Keeloh and the Squire of Gorath, William Campbell, in this issue's news, plus the continuing adventures for the Trek Live crew and our round-up of *Frakology*.



### 80 LOST AND FOUND

The Starship Enterprise is the focus of our selection of photos from David Tinker's archive of images from the original series, as we see Captain James T. Kirk ship visiting alongside Khan Noonien Singh's *Dharkay* day, making a stopover, and entering orbit around the planet Eden.



### 74 A FISTFUL OF DATA

Our irregular series continues with your questions answered about how true travel works with regard to the mysterious Nexus item in *Star Trek Generations*, the Mirror Incident and a last-minute rescue for the *Voyager* crew.



### 92 FICTION EXTRACT / LOG ENTRIES

A flashback to an encounter with Klingons for log personnel from Space Station Vanguard in our extract from *Vanguard - Declassified*. Plus reviews of that quartet of novels, the latest journey into the Delta Quadrant in *Children of the Shrike*, and Valen's fate revealed in *Cast Ad Skinner*.

**10 RICHARD DATIN**

We pay tribute to one of the key craftsmen on the original series of *Star Trek*, whose work on the "proof of concept" of the U.S.S. Enterprise foreshadowed many early episodes.

**28 THE 45s: PROFIT AND LOSS**

Our seven-trillionth *Star Trek* saga takes us back to Deep Space 9, with Captain Picard's crew working to clear his hand, and a remembrance for Quark.

**38 MEET THE CREW: CHRISTOPHER PIKE**

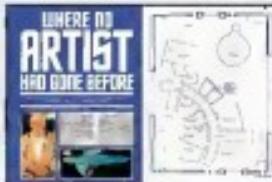
A special postscript to our feature on the bridge crew of the *Enterprise* looks back at the surprisingly varied career of Jim Kirk's predecessor on the last *Star Trek*.

**56 THE 45s: HEROES AND DEMONS**

Star Trek's first take down the logo of the Starship Voyager, as Captain Picard's Doctor makes a perilous trip into a medieval re-enactment.



**76 VANGUARD: FORM AND SUBSTANCE**  
Patent Books' novels set alongside the original series have woven their way out of treacle territory. The designers of its various ships explain how they achieved that visually.

**18 MATT JEFFERIES**

We hail one of the most crucial creative talents involved with *Star Trek* over the past few decades – the man who turned the words on the scripted page into iconic images.

**32 FRANZ JOSEPH**

He may never have directly worked on the *Star Trek* series and movies, but Franz Joseph Schmid's *Star Trek* prints for the likes of Starfleet admirals and console droids.

**48 INTERVIEW: RENÉ AUBERJONOIS**

He may span three centuries of *Star Trek*. The former captain of *Deep Space 9* reveals many years of contributions on both sides of the camera.

**62 SPACEFLIGHT CHRONOLOGY**

In 1990, *The Spaceflight Chronology* suggested a possible path later in the year – a day and the Enterprise of *Star Trek: The Motion Picture*. No-41 in some of the giga-

**86 THE 45s: ACCESSION**

This issue's third snapshot of *Star Trek's* progress sets Ben Stokowski's *Accession* with a threat not only to his position as *Blossom*, but to the whole *Blossom* way of life.



# ABRAMS READY FOR STAR TREK SEQUEL

**S**tar Trek director J.J. Abrams is preparing to start his work on the Star Trek sequel. "There are some amazing ideas," he said of the still-in-progress scripts to MTV.com. "I'm thrilled and very optimistic that it's going to get to where it needs to get to."

As to whether he'd direct or not, Abrams continued to be non-committal. "My focus has been on finishing Super 8. I'm looking forward to getting to [Star Trek], but there hasn't been a whole lot of time for me to be working with the writers. Now that *Super 8* is drawing to a close, I'm looking forward to jumping in and hopefully getting [Trek] ready as soon as possible."

## FAN FEEDBACK HELPS SHAPE SEQUEL

Co-screenwriter Robert Orci confirmed a fall start date for shooting on the Star Trek movie sequel during San Francisco's WonderCon in April. One issue to be explored is the follow-up to the question of Kirk's youth: "Everett and Kirk is too young to become Captain," Orci explained. "So maybe in the next movie, somebody goes, 'Wow, you sure became Captain young and fast.' You start to incorporate people's opinions... If it's original to the story and you find someone who doesn't think too highly of Kirk because he might be a bit of a new star, that's maybe a fun thing to consider. That comes from a fan reaction and maybe gives you a story point."

Other fan feedback may also be affecting the look of the second J.J. Abrams Star Trek movie, according to Orci. "Everyone can bond over racing. They thought it looked like痴mening, which it was [a Heublein plant in New Haven was used]. I'll pass that on to J.J. and see what he says."

Orci promised more time for the ensemble of Star Trek characters to breathe and admitted that the ability to break the script during shooting (something absent the scriptwriters last time due to a Hollywood writers' strike) would be beneficial to the finished film.

Both Tyler Perry and William Shatner are lobbying for roles in the sequel. Perry featured briefly in the first movie as a Starfleet Admiral and wants J.J. Abrams to know he's waiting by his phone. Starfleet, Shatner has not given up on appearing in the new movie, much as Leonard Nimoy did in the 2009 film *Rated R*. Reitering a fear of Aesthetics who in Hollywood he'd like to work with, Shatner responded "J.J. Abrams and the next Star Trek movie."

Star Trek 2 will be released in summer 2012



# STAR TREK MERCHANDISE BOLDY GOES

There's no shortage of Star Trek product scheduled for the year ahead, all helping to fill in the time between now and the next movie. As well as the previously announced Mr. Potato Head line from PPIW toys, CBS Consumer Products have confirmed that Hasbro will create a deck building card game based on the original series and *The Next Generation*, while a Klingon

themed version of the classic Monopoly board game will soon be available. Star Trek fans will also soon be able to dress for any occasion with knit tops, hoodies, T-shirts, and onesies from Mungo River Knitwear, Pez Candy and Hallmark. Pez Candy will launch a Star Trek-themed Pez collector's set during 2012 in celebration of the 25th anniversary of *The Next Generation*.

New board game *Star Trek Expeditions* will be arriving this summer. Set in the J.J. Abrams Star Trek universe, the game sees the Enterprise arrive at the planet Nissa, a candidate for membership of the United Federation of Planets. However, the Klingons have got there first and a civil war is about to break out. The aim of the game, which requires cooperative gameplay, is to avoid the civil war, deal with the Klingons and bring Nissa into the Federation without

30 turns (each turn is a day). There are three difficulty levels on offer, random side missions to spice things up and a variety of player strategies and unique "branching mission tree."

"The Star Trek brand has only grown in popularity in recent years thanks to a whole new generation of fans discovering the property through the film," said Liz Kellacher, General Manager of CBS Consumer Products. "These new products, based on both the television and film versions, are just another great way for fans to connect with the franchise."



# STAR TREK LIVES (ON VIDEO)!

Fan video has recently emerged online from some of the first Star Trek conventions held in the early-1970s. An almost seven-minute compilation from a 1973 convention in New York City features enthusiastic and articulate fans (in and out of costume), SF author Isaac Asimov, studio executive Oscar Katz, script editor D.C. Fontana and brief clips of Takei, Nimoy and Doohan on stage – and ends on a bittersweet note by meeting the Vulcans as impersonated.

The segment is featured in the documentary *Back to Space: Con that changed the Northern California science fiction conventions of the 1970s*. Long lines at Lincoln High School in San Francisco granted personal appearances from George Takei and James Doohan. Festooned in the clips is a fan who legally changed his name to James T. Kirk, and the owners of the first Star Trek store.

New York, 1973:  
<https://www.youtube.com/watch?v=IugqkDZhjSc>  
<https://www.youtube.com/watch?v=t33f4484MagI>



## (ALMOST) COMPLETE FINAL FRONTIER COMING TO NETFLIX

Netflix has announced the acquisition of every live action *Star Trek* television episode for its online video streaming service. From July, fans will be able to access all installments from all five *Star Trek* TV shows, from *The Original Series* to *Enterprise*. It's part of an overall deal giving Netflix access to the CBS television library, including other classic fantasy TV shows like *The Twilight Zone* and *Twin Peaks*. The deal runs for two years (with a possible two-year extension) and will offer all the broadcast live-action episodes. Excluded from the arrangement is *Star Trek: The Animated Series*.

# RIP WILLIAM CAMPBELL

OCTOBER 30, 1926 - APRIL 28, 2011



Actor William Campbell—best known to Star Trek fans as Trelane, from "The Squig of Gochis" and as Koloth the Klingon in "The Trouble with Tribbles"—has died, aged 84.

Although repeatedly associated with his Star Trek roles—playing Trelane again in 1993 video game "Judgment Rites" and returning as Koloth in the 1994 Deep Space Nine Klingon reunion episode "Blood Debt"—he was an actor who spanned Hollywood's golden age to its digital age.

Born in Newark, New Jersey, Campbell started acting on screen in 1950 and worked with many stars of the 1940s, including Humphrey Bogart, Spencer Tracy, John Garfield and William Holden. He co-starred alongside Elvis Presley on *Love Me Tender* (1956), even singing with the King. Campbell appeared in cult movies *Dementia 13* (1963), directed by Francis Ford Coppola and produced by Roger Corman, and *Hush, Hush, Sweet Charlotte* (1964)

with screen icons Bette Davis and Olivia de Havilland. Campbell met his third wife Teressa while working for Corman in Belgrade in 1962. She survives him after 48 years together. He also appeared in *Pretty Maids All in a Row* (1971), written and produced by Gene Roddenberry.

From the 1950s through to the late-1980s Campbell appeared on many TV shows, most notably as one of the leads of truck driver drama *Cimarron* (1958-59).

Star Trek producer Gene Coon cast the actor as Trelane over the reservations of casting director Joe D'Aegosta, according to Campbell. "I saw what a great role it was," he told *Filmfax*. "After that I got 'Tribbles,' rated the #1 show of all time by Star Trek aficionados. *Pretty Maids All in a Row* were a gift from Roddenberry to Jimmy Doohan and myself, because we were friends. We would gather at each other's houses to play penny-ante poker and have dinner."

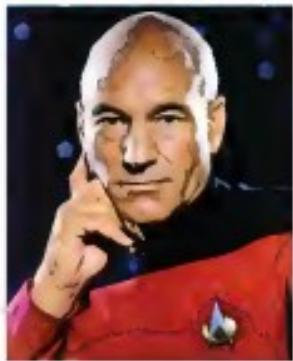
Campbell was a volunteer and prolific fundraiser for the Motion Picture County Home in Woodland Hills, California, where he was resident when he died. He also co-created Star Trek-themed convention *Fantasticon* to benefit the home and attended many other Star Trek fan conventions and cruises right up to 2008.



# STEWART ADMITS THE NEXT GENERATION WAS CAREER HIGHLIGHT

In an interview with the BBC News Channel's "One Minute, Now..." series, Patrick Stewart admitted that his time on Star Trek: The Next Generation "changed everything" about his career. Although he has appeared in 26 of the 37 recognized Shakespeare plays, it was playing Captain Jean-Luc Picard that made him a household name. "Right up until 1997, when I went to Hollywood to start filming Star Trek: The Next Generation, if you didn't go to the Royal Shakespeare Company you'd never heard of Patrick Stewart."

Joking what was his overall career highlight, Shakespeare gives way to the final frontier. "It would have to be Star Trek: The Next Generation... After that series was such a huge success, which it was immediately, everything was changed for me."



## OOPS!

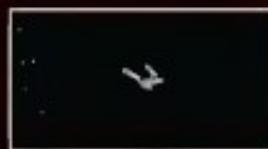
Thanks to all those who spotted the wrong President in our "Hello to the Chief" feature in issue 33. The above picture of Harry S. Truman may be cut out and inserted in the relevant place! Of course it was a deliberate April Fool's gag!

# The Trek Life

by David Reddick, Paul Simpson & Dayton Ward

THE STORY SO FAR: Our intrepid heroes have tracked the missing shuttlecraft Galileo to Akron, Ohio...





# RICHARD DATIN

OCTOBER 10, 1929 - JANUARY 24, 2011

Dayton Ward pays tribute to one of the key craftsmen on the original series of Star Trek...



After this year, the Star Trek family lost yet another of its original "members." Richard C. Datin, Jr., who led the team of craftsmen responsible for building the times models of the U.S.S. Enterprise for the original Star Trek series, passed away on January 24th at the age of 81.

Born in Syracuse, New York, he was the only child of Richard and Mary Lason Datin. After graduating in 1950 with a degree in Architectural and Structural Technology from the New York Institute of Applied Arts & Sciences, he eventually made his way to Los Angeles and started his own business building scale models for local architectural firms. In the late



**"Star Trek fans owe him a debt of gratitude for helping to breathe life into Matt Jefferies' iconic design for the original Starship Enterprise."**

1950s, he began building models and props for various Hollywood studios, starting out with commercials and later supplying scale miniatures for film and television. Among his better-known creations is the Cannonball Express train miniature for the long-running series *Petticoat Junction*, along with all of the models representing the town of Hooterville in the show's opening credits sequence and establishing shots used in the episodes. He also crafted various display miniatures for the classic science fiction series *The Invaders*, the eponymous model for 1980's *Atomic Submarine*, and models and miniatures for the

blockbuster World War II film *Tora! Tora! Tora!* However, *Star Trek* fans owe him a debt of gratitude for helping to breathe life into Matt Jefferies' iconic design for the original Starship Enterprise.

In late 1964, the Howard A. Anderson company was commissioned to work on visual effects for *Star Trek's* still-in-development first pilot, "The Cage." The firm contracted Mr. Daten to construct a preliminary version of the Enterprise model based on Jefferies' drawings, so that series creator Gene Roddenberry could make his final decisions about the starship's design, intended as little more than a "proof of concept"



prototype, the resulting three-foot miniature ultimately would be used to film much of the Enterprise optical effects for the pilot film, and also make "guest appearances" in various episodes during the series' three seasons. Due to time constraints, Mr. Daten worked on Roddenberry's requested revisions to this first model while at the same time





**"Few people actually knew about his work on the series for many years after it attained its cult status. Interviews and retrospective articles conducted in recent years have worked to correct that oversight..."**

supervising work on the larger, 11-foot version. The bulk of the second model's construction was subcontracted to modelers Valmer Jensen, Mel Keys, and Vernon Sen, and the four men would deliver the larger model on December 18, 1964, just in time to be used for filming.

When "The Cage" was rejected in early 1965 and a second pilot ordered, Mr. Dein was commissioned to perform another set of revisions for both models, to include internal lighting, when new scenes of the Enterprise were filmed for what would become "Where No Man Has Gone Before." His final set of revisions, the addition of the famous spinning lights on the Enterprise's warp needles, would be performed in early 1966 as Star Trek was ramping up production for its first season. His work for the series would not be complete until the following year, by which time he would contribute a miniature model of the Enterprise's shuttlecraft hangar deck as well as the Space Station K-7 model seen in "The Trouble with Tribbles."

Though he always expressed pride in his contributions to Star Trek, few people actually knew about his work on the series for many years after it attained its cult status. Interviews and retrospective articles conducted in recent years have worked to correct that oversight, giving both the man and his work their well-deserved attention.

After moving to Reno, Nevada in the mid-1970s, he began working as a researcher for the Nevada Historical Society. An avid fan and collector of toy trains since childhood, his love and knowledge of trains and railroads eventually would make him instrumental in the preservation of several pieces of Southern Pacific railroad train cars and equipment. These pieces later were restored and placed on display at the Nevada State Railroad Museum, for which he served as founding curator from 1978 until his retirement more than a decade later. Among his many hobbies was a keen interest in genealogy, and he successfully traced his family's

lineage, which includes Louis XIV, back to 11th Century France. In addition to writing several books highlighting Reno and some of its various historical landmarks of Reno, he also for a number of years provided weekly columns to Carson City's *Nevada Appeal*, writing as "The Gaslight Observer" and showcasing his love of railroads and the history of his adopted home.

Mr. Dein is survived by five children as well as his longtime traveling companion and wife, Marge, along with her three children. He enjoyed a diverse and fulfilling career, supplying numerous enduring contributions to Nevada and railroad history as well as film and television, and he occupies a distinguished place in Star Trek production history. A



ADVERTISEMENT

# LEARN THE SECRETS OF THE FORCE!



Features!  
Puzzles!  
Posters!

Sweepstakes!  
News!  
Comic Adventures!

ON  
SALE  
NOW!



**2 COMIC  
ADVENTURES  
IN THIS ISSUE!**

**SUBSCRIBE AND SAVE 20%!**

Call 800 999 9718 or visit [www.titanmagazines.com](http://www.titanmagazines.com)

**TITAN  
COMICS**

# treknology

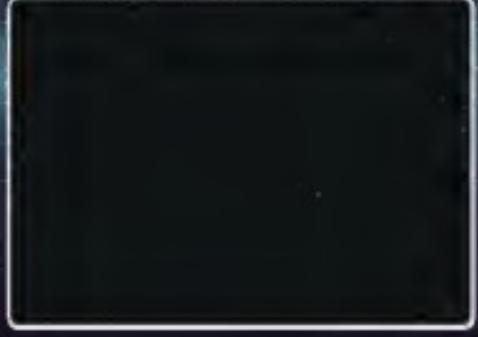
THE FUTURE REALLY BEGINS HERE

COMPILED BY  
DR. CHRIS DOWS

## VISIBLE IMPROVEMENT IN CLOAKING DEVICE

You're probably thinking you've seen this before – yet another 'greatest advance' in the race to create an invisibility field like those perfected by the Gobblin and the Romulan, but this is one development that neatly avoids the biggest problem faced by the myriad researchers looking into this most desirable of Treknologies. Up to now, virtually every approach has involved the use of highly complex metamaterials that exhibit proportion unique in nature – such as a negative refractive index, which can render an object covered with it 'invisible.' There has been some success at the microscopic level in making narrow wavebands of light disappear, but the industrial manufacture of these artificial materials is proving to be a huge problem, with it proving impossible to hide something tactically significant, like a person or vehicle, from the human range of vision.

A team led by Dr. Shuang Zhang at the University of Birmingham's Physics department in the U.K. has employed naturally formed calcite crystals instead of problematic meta-materials, with dramatic results. In a recent experiment, Dr. Zhang placed a segment of the translucent carbonates over a paper clip and, because of the mineral's unique abilities to refract light, made the clip disappear from view. While that may not sound terribly impressive, it's the scale involved that's important – the paper clip was several thousand times larger than anything previously 'cloaked' and, crucially, it was also much bigger than the wavelength of light being 'bent' around the object. Calcite is relatively easy to find and mine, and Dr. Zhang claims the size of cloak is only restricted by the dimensions of the calcite itself. As the largest recorded angle crystal measures 21 feet square by six feet deep, this could easily hide a car or truck.



# NAVY LASER SCORES FIRST HIT

Directed-energy weapons in the form of phased arrays or lasers have been common installations on Starfleet ships and Federation starbases since the middle of the 23rd Century. They've been continually upgraded and refined to combat increasingly powerful and sophisticated threats, but the basic technology has remained unchanged - in its most primary defensive purpose. The United States Navy is having similar success in their ship-mounted solid-state High-Energy Laser or HEL, a cooperative venture between the Office of Naval Research and Northrop Grumman who have been developing the option to combat the threat posed by fast and agile small boats to larger naval vessels. In the hands of terrorists, such boats can be used at sea or dock to target the hull or waterline in an explosive device and the race is on to develop a fast and effective solution to such attacks.

In April this year, a HEL mounted on board the Maritime Laser Demonstrator ship successfully targeted and disabled a small target vessel while at sea, the first time this has ever been achieved



and a significant step in the aim of creating a laser-based defensive system for the U.S. Naval Fleet. It wasn't just the effectiveness of the electric-powered laser that was important, but the fact it worked in conjunction with the ship's existing radar and navigation systems and also managed to succeed while the vessel was actually moving - all previous

tests were static and land-based. The aim isn't to replace existing weapons systems, but to give Naval commanders a greater spread of options when faced with a potential attack from multiple targets - much like the same way Captain Sisko had the choice between phasers and thousands of photon torpedoes in the defense of Deep Space 9 during the Dominion War.

## FIREFIGHTING – TREK STYLE



Have you ever wondered why there are never any fires on board Starfleet ships? Apart from various alarms going off if you set a phaser, vessels are equipped with defences that encase small fires with forcefields to cut off the oxygen supply and put them out. This kind of thinking seems to have influenced scientists at the American Chemical Society working in conjunction with the U.S. Department of Defense, who are proposing the use of powerful electric fields to clear safe paths through fires or extinguish them completely.

The effects of electricity on flames have been known for over two centuries, but virtually no research has been undertaken into its potential for firefighting until recently. In understanding why the fields have such dramatic effects, one theory is the alteration of carbon particles generated in the flame by the electric current, but experiments using a 100-watt amplifier attached to a wind-tunnel chamber consistently snuffed out flames more than a foot high. The potential for creating automatic suppression systems for buildings and vehicles is generating considerable excitement among the research team.

# SHIPS AHOW!



Star Trek



**Magazine sets sail For the Final Frontier**

# WHERE NO ARTIST HAD GONE BEFORE

Space historian Dr. Dowsyne A. Ody salutes the life and career of Matt Jefferies, the designer of the very first Starship Enterprise...

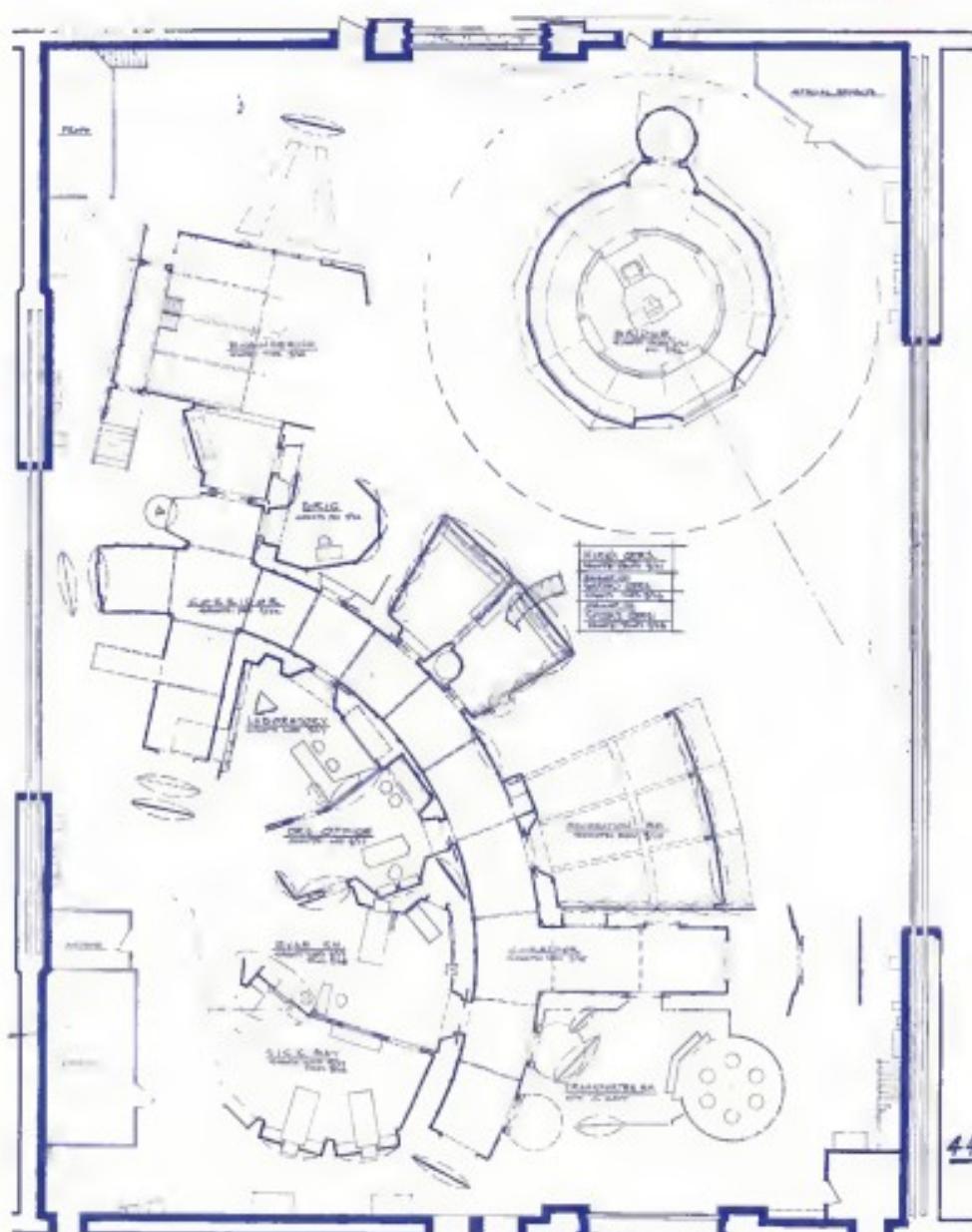


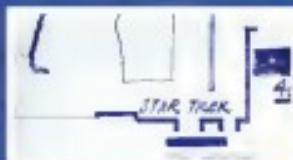
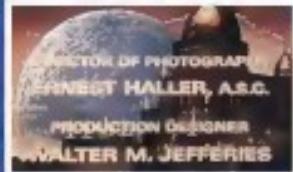
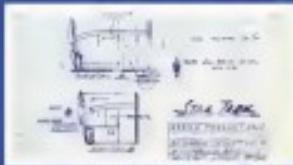
In late at night and you're flipping through the TV channels and come across a 1950s-era science fiction movie. Maybe it's *Forbidden Planet*, or *Destination Moon*. No matter what you're watching, chances are that the humans are zipping around the galaxy in a spaceship that looks either like a flying saucer or a V-2 missile. That's the way spaceships looked in the pre-*Star Trek* era, and that's not the way they look today, and for that you can largely credit Matt Jefferies.

Matt Jefferies is the guy who designed the Starship Enterprise. The original one. The one that all the others have copied. The iconic one.

Matt Matthews Jefferies Jr. died in 2003 at the age of 82. He was an eclectic guy. His passion was flying and aviation art, and he was a military pilot, aviation illustrator/artist, and television and movie production designer. He was drawing and painting airplanes for magazines and advertisements near New York City in the late 1950s when he decided to pack his bags and head to Hollywood. It was a risky move that paid off handsomely. Virtually all the people who worked on *Star Trek* over the years designing ships and props and sets and graphics practically worshipped Jefferies. Sure, it was partly







## "After several other jobs in the 1950s Matt became understudy to aviation artist William Heaslip, learning advertising layout and composition."

because he was the first, but nobody should underestimate what he did—he changed the way thematic and television storylines looked.

Jefferies was born in 1920 in Herkimer, Pennsylvania, where his father was an engineer with the Western Coalplate Company. According to his younger brother, Richard L. Jefferies, who wrote a biography of his brother, he gave the Cloudy Matt moniker to an airplane and cars from a very early age and demonstrated talent for art while quite young.

In June 1940, with war looming on the horizon, Matt and Richard enlisted in the Virginia National Guard, reasoning that it would give them the skills to serve in the Army if war came. In early 1941, Matt resigned from the Guard and applied for active duty in the Army. Soon he was transferred to the Army Air Forces and began training as an aircraft mechanic, then qualified as a flight engineer for B-17 bombers.

Jefferies had a lot of jobs during the war. At one point, he was stationed in Iran, Algeria, attached to the Twelfth Air Force, with the task of evaluating and reconditioning B-25 and B-17 bombers as well as fighter planes, all under a blinding hot sun. He suffered minor injuries including some broken teeth when a B-25 bomber he was flying in crashed during a nighttime landing in occupied Italy. Jefferies frequently served as co-pilot on various transport planes, including a B-17

bomber named the "All-American" that had been stripped of guns and armor in order to fly higher and faster while carrying personnel and military equipment.

In December 1944 he returned to the United States. By the end of the war he had received the Air Medal and the Bronze Star. Matt was a qualified flight engineer and copilot on eleven different aircraft types, including the B-25 and the Boeing C-47 Flying Boxcar, the military version of the DC-3. Three days after the Japanese surrender he was discharged from the Army Air Forces and returned home to Rahway, New Jersey, to live with his parents. He was exhausted by the war and like many returning vets was trigger-happy, but he would do what he could. After a short while he took a job with the Engineering and Research Corporation, which manufactured a small microplane known as the Ensign for private pilots. He also started a civil pilot's license, which enabled him to demonstrate the little aircraft to potential buyers.

After several other jobs in the 1950s Matt became understudy to aviation artist William Heaslip, learning advertising layout and composition. Soon his artwork was appearing in various magazines. He was known for producing technically proficient drawings of various aircraft, including scale comparisons of different types of planes, such as the P-51 Mustang and F-100 Super Sabre for *Air Progress* magazine.



## HOLLYWOOD BECKONS

After providing information to Warner Brothers Studio for an aviation movie, and at the urging of his brother Bill who was involved in several movie projects, in early April 1957 Matt and his wife Mary Ann moved to Hollywood. He was quickly hired to work on a movie called *America! B-52*. Although he had excellent design qualifications, his brother Richard wrote that it was the fact that Matt had a complete set of B-52 manuals that clinched him the job. Matt quickly found himself the set director because all the other designers were assigned to other projects. The movie is barely watchable, but the climactic scenes take place inside the cramped cabin of a B-52 that Jeffries designed.

Matt went on to work on numerous other movies for various studios such as Warner Brothers, MGM, and 20th Century Fox – among his clients Lucille Ball – before he worked on several television programs. In 1964 he was working on a medical drama, *Pen Casey*, when he took avocation and returned to discover that his cockpit had been cleaned out. He was told by *Desilu's* supervising





art director Robert M. Boyle said he would be working with a new producer named Gene Roddenberry.

Jeffries was initially hired as a set designer; working under Otto Gunson, who apparently did some initial sketches of a spaceship for an ambitious new show that Roddenberry would be producing. Pitts soon delegated the ship design to Jeffries, who met with Roddenberry to discuss it. They quickly found that they both had a lot in common, including service in B-17s during the war and a love of aviation. Roddenberry explained that he was working on a television pilot called *Star Trek* that would be set sometime in the future and feature the crew of a spaceship exploring the galaxy.

"I don't care how you do it, just make it look like it's got power," Roddenberry said. Jeffries resisted his urge to "don't wanna see any fire, flames, or fire." Roddenberry told him, "And then be no fire out."

Jeffries went to a science-fiction bookstore and bought a lot of old magazines with illustrations for Buck Rogers, Flash Gordon and other stories. He tacked them all up on his wall as an example of what not to do. The artwork was repeatedly of flying saucers and ridiculousness with this. There were only a few exceptions, primarily depictions of mass bombers consisting of clusters of fuel tanks with a presumed sphere at the top for the crew.

As Megan Frelinger wrote in *Another Science Fiction*, much American advertising art for aerospace companies in the period right after

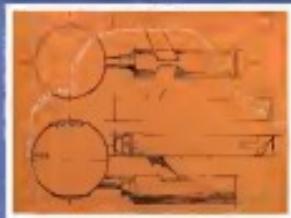
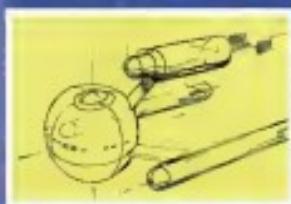
Sputnik featured sleek rocketships. It was only after Grumman Aerospace produced its bogie-liner excursion module for the Apollo program that artists began to change their depictions of spaceships. But Jefferies also worked on his own contemporaneous drawings of rockets and spacecraft under development for NASA. He didn't want those either, reasoning that nothing flying far in the future would look like a NASA spaceship.

Jefferies' initial design – it was not named Enterprise until several other names were abandoned – has a lot of pedigree in the form of dozens of sketches. You could paste them all on cards and flip through them and see the classic starship evolve out of presidential issue. Influences and his boss, Paul Winchell, started with more conventional shapes, but realized that the ship needed to be instantly recognizable when mapping across a small, low-resolution television screen. An early design featured a long thin ship surrounded by large rings, which apparently served as the engines. According to Mike Westra, who was science supervisor for the later shows, starting with Star Trek: The Next Generation, Jefferies told him that the ringship design had been his favorite.

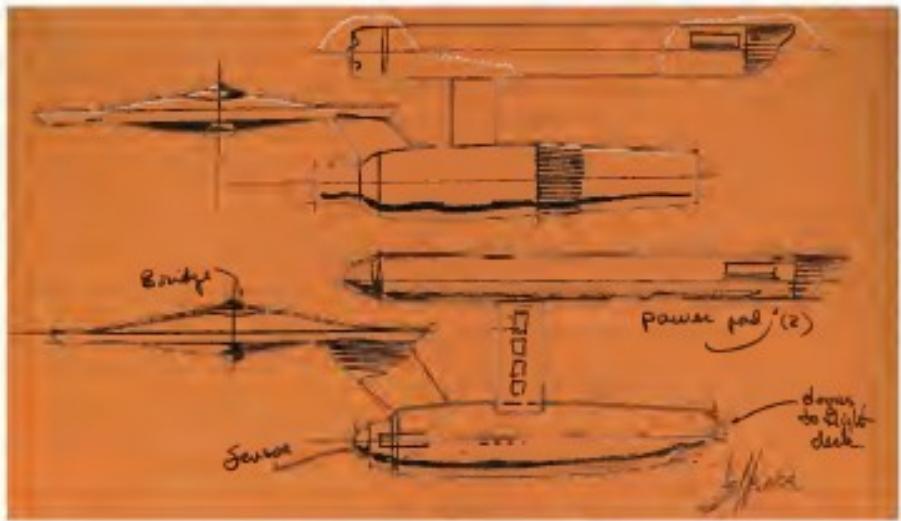
"When we had about two walls covered with those sketches, we called Roddenberry in and he looked them over," Jefferies told Stephen E. Whitfield for his 1988 book *The Making of Star Trek*, which remains one of the best accounts of the development of the show. "Binned it but he can be insistent. He liked only a piece of this one or a small part of that one, but none of our ideas had what he really was looking for. So we did twenty-some more designs, using the few elements he had said he liked."

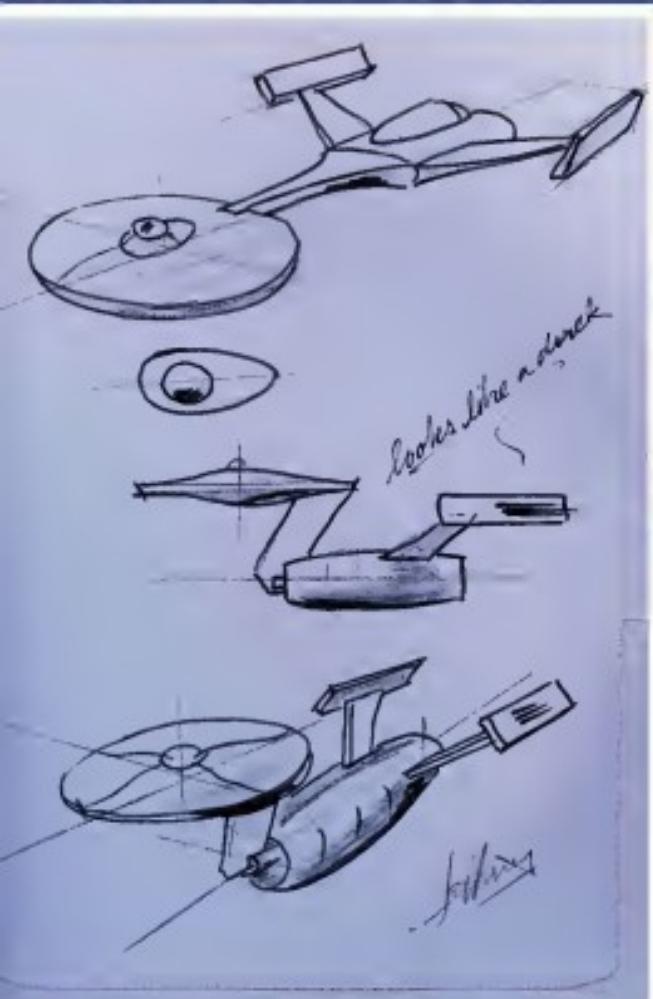
Jefferies had several unconventional ideas. One was to split the ship into several distinct sections – i.e., the cylinder and the wings. Jefferies didn't know what Roddenberry's "warp drive" was, but he figured that the engines would be powerful, and therefore had to be kept away from the occupied sections of the vessel. He also wanted to avoid a flying saucer shape, and so he used a sphere instead. But over time the sphere hardened into a disk, which he was not quite happy about. He took all his refined material to Roddenberry.

"By the third time around he had two sheets of eight or ten drawings, plus a half-dozen good-news renderings. One of them was the beginning of the design finally chosen and one that I liked very much ...



**"Jefferies's ship design – it was not named Enterprise until several other names were abandoned – has a lot of pedigree in the form of dozens of sketches."**





an upper, saucer-shaped hull, a cigar-shaped lower hull, and two engine pods." One sketch of a ship with the saucer and "engine pods" angled backwards had the notation, probably from Roddenberry, "Looks like a duck."

Jefferies, like any good designer, worried that his boss might change his mind, and so he decided to make a balsa wood model of the ship for Roddenberry to show the NBC executives who were funding them. In a hurry, he used black dowels for the engine pods. He attached a string so that the model could be hung from the ceiling. But when the NBC suits arrived, Roddenberry picked up the model by the string and it promptly flipped upside down. According to Richard, Max "had a difficult time convincing everyone present that the ship had to be turned over to the right side up." It seems equally possible that Roddenberry himself had become confused, because several of the earlier starship sketches depicted the nacelles on the bottom. Considering all the flipped views of Jefferies' ships, this was easy to understand. It never really went away either; one of Jefferies' early sketches of the Klingon cruiser shows that vessel with its nacelles on top, and also inverted.

Another argument that Jefferies had was that the Enterprise exterior should be smooth, arguing that in

**"Jefferies, like any good designer, worried that his boss might change his mind, and so he decided to make a balsa wood model of the ship for Roddenberry to show the NBC executives who were funding them."**



space. An engine or shield would be mounted behind the hull. Goldblum didn't like that idea, but Jeffries argued that it would be easier to throw light across the smooth surface. If you watch certain episodes of the original series, such as "Where No Man Has Gone Before," you see how the effects designers were able to share different lights on the hull.

Like the requirement for bold distinctive shapes, Jeffries decided that the ship required a registry number that was also easily readable, so he selected numbers like 3, 6 and 11 that could be confusing, and ended up with "USS 11".

Jeffries designed for more than the ship; he also had responsibility for some sets for the pilot. Once the show became a series he was quickly promoted and was soon in charge of all art direction, which included designing new futuristic sets for the show. This was an interesting job, because those responsible for designing and building things on a television show often receive the most time and money pressure - after all, a show that visited new planets often required new sets to be designed, built, and then torn down again in a matter of days.

"Everything made Matt Jeffries the absolute master of Star Trek invention," producer Herb Sulu also remembered. His one complaint, "with short notice and little money, Matt designed a tall cylinder that later became known as the 'Jeffries Tube.' The camera could shoot straight down at Engineer Scott as he clung to the inside of the cramped set with lights flickering all around him."

As Mike Okuda notes, "His sketches were not designed for publication, but for communication. He did not over-explain his drawings; rather, they effectively communicate his concepts to the producers, as well as to those responsible for budgeting and building the sets."

But something else that is hard to distinguish from his work was Jeffries' ability to do a lot on a small budget. In his graduate school days — Engineering



turned into a theater, and the drafting room turned into a ret room.

Unfortunately after the first season of *Star Trek* things got really tough. Sulu and Justman wrote that second and third season budget cuts often hit Jeffries the hardest, describing how Jeffries' eyes watered up when he realized the news. "Bob, you're going to say less money for sets," Jeffries responded when called into Justman's office. "I know the time as well! I could dance to it!" But can you do it? Justman wanted to know. "Sorry," was all Jeffries could say.

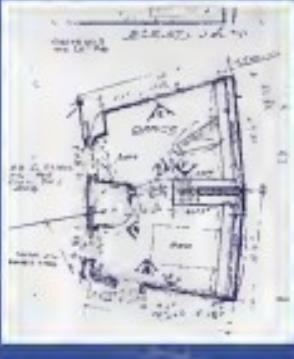
They took another, bigger hit the third season. Jeffries and the crew were not always successful at making the sets work, but Jeffries' design skills were valuable — when they lacked materials and time, they could sometimes compensate with Jeffries' bold designs. Despite all the pressure, Jeffries was a gentleman. "Matt Jeffries was the most decent and devoted human being on the production team," producer Bob Justman later wrote. "He never lost his cool, never lost his temper."





**"After Star Trek ended in 1969, Jefferies worked on several other television shows including *Little House on the Prairie*, and *Dallas*."**

## THE LATTER YEARS



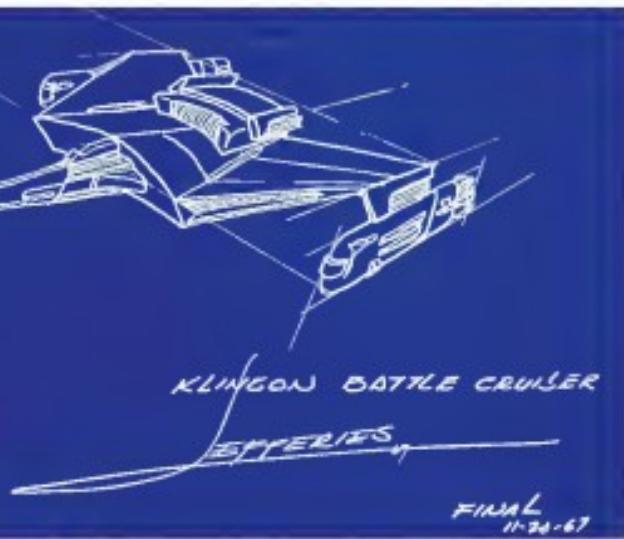
After *Star Trek* ended in 1969, Jefferies worked on several other television shows including *Little House on the Prairie*, and *Dallas*. He never really considered his *Star Trek* work to be all that special, just the work that any production designer would do on any television show.

In summer 1977 he was asked to redesign the Enterprise for the *Star Trek Phase II* television show that Paramount was then developing. He produced a sketch labeled "T70A". It presented the overall layout of the Enterprise with some modest refinements. The secondary hull was smoothed out a bit and the top fin was replaced with a different structure. A hatch was added near the bottom of the neck, the new location for the photon torpedo tubes. The most obvious change was to the engine nacelles, which were no longer cylinders but had straighter sides and tapered to the back. The design was refined

slightly and soon artwork was produced for the production, which had transformed into a movie...

Jefferies' modified Enterprise is set the year after apparently ended up on the screen in *Star Trek The Motion Picture*. That Enterprise was heavily influenced by Jefferies' redesign, particularly the elimination of the sensor dish and the adoption of lower engine nacelles. The movie Enterprise was sleeker and more elegant and more graceful, but it still possessed the bold and revolutionary shape that Jefferies had developed 14 years earlier. In 2010, model artist Doug Orosler, who had designed the AX-03 Enterprise, paid homage to Jefferies by producing a rendering of the original roughing section of the vessel.

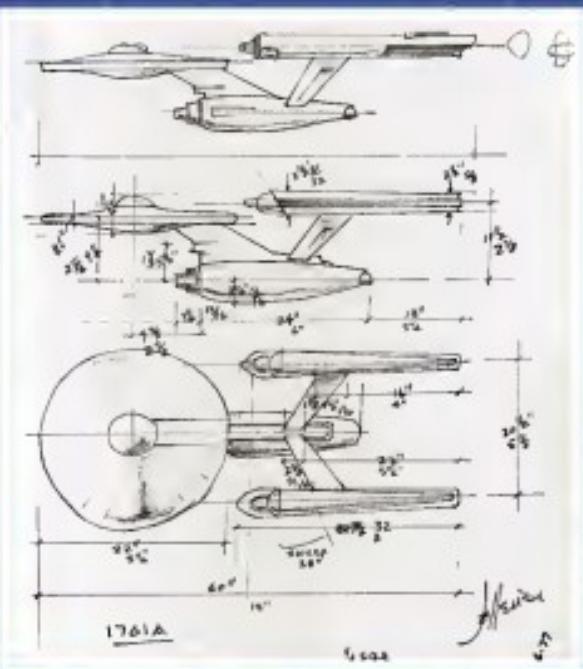
Mr Okuda remembers that after Jefferies retired, he, his wife Mary Ann, and his 1935 Moth biplane could often be found at their Santa Barbara airport hangar. Jefferies lived giving advice to aspiring aviation artists. Antonio was his true passion, and for the most part he considered his work on *Star Trek* to simply be another job, albeit his most famous one.





As an aviation artist far removed from anything resembling show business, Jefferies was pleased to learn that he had been asked to reveal the secret of being successful in television. Jefferies responded that it was important to be able to take orders, particularly from people who "don't know anything about art." But another log was being written to "work beneath your station." Jefferies could hardly afford working on the detective show *Hypnotic*, which featured a beat-up biplane that was supposed to be defaced by a bird. So Jefferies carried brush and paint up a ladder and thought to himself "you've designed a starship currently flying around the galaxy, and now you're painting bird poop on an aircraft."

For a BVD documentary Jefferies told the story about serving as a judge at a model-building contest in southern California a few years after leaving Star Trek. He and the other judges looked at lots of models of starships, all assembled from the basic parts Jefferies had developed for the Enterprise. The model-builders were some of the best in the business, but there was one model that was completely unlike the others. The craftsmanship was poor — Jefferies doubted that the builder had even learned how to use sandpaper. Nevertheless, the judges gave it first prize — and nearly caused a riot among the skilled professional modelers. Jefferies just shrugged. "Organizing's got to count for something," he explained.



**"You've designed a starship currently flying around the galaxy, and now you're painting bird poop on an aircraft."**



A collage of Star Trek characters and a ship against a starry background. The characters include a Borg cube, a young girl, a Romulan, a bald woman, and a Klingon. A Starfleet ship is visible at the bottom right.

# STAR TREK

# 45

7: PROFIT AND LOSS

A further 45 episodes are from "If Wishes Were Horses," and the crew of *Star Trek: Deep Space Nine* is settling down, as the series' main themes start to come to the fore...

**I**n all the gin joints, on all the space stations, in all the galaxy, she walks into Quark's.

If that promise sounds familiar, you already have a good grasp of what to expect from "Profit and Loss." Star Trek: Deep Space Nine's quirky homage to the cinematic classic, *Candida*. A Cardassian woman, Kira'nor Long, is forced to make a stopover at DS9 after her ship suffers damage from Cardassian weapons fire. It isn't long before the crew of the station learn the reason her ship was attacked: Long, a leader of political rebels, is fleeing the authorities of her world with two of her students - prominent young leaders of the Cardassian dissident movement, which seeks to strip power from their repressive military dictatorship. Garak and Quark each take an intense interest in her arrival. Garak believes

he can regain favor with the Cardassian leadership by facilitating their arrest, while Quark, who had been remarkably involved with Long seven years previously, sees an opportunity to regain lost love. By the end of the episode, both men fail to achieve their goals, largely owing to their own uncharacteristically selfless actions in helping the refugees to escape the station. While it may not be the beginning of a beautiful friendship between the two, the audience has unquestionably gained a deeper understanding of Quark and Garak, and comes away from the episode feeling closer to both of them.

Without a doubt, one of the best moments in "Profit and Loss" is also DS9's first major scene between those two characters, in which Quark (Armin Shimerman) pays a call on Sarak



## "PROFIT AND LOSS"

**Writers:** Flip Kobler & Cindy Marcus

**Director:** Robert Wierner

**Broadcast number:** 315

**Production code:** 40512438

**Standee:** Unknown, but set in the latter half of 2370 A.D.  
**Novelization:** None, though the novels *Star Trek Terok Nor: Night of the Wolves* and *Dawn of the Eagles* by S.D. Perry & Briza Denison chronicle Narma Long's career during the Cardassian Occupation of Bajor. Including her relationship with Quark; Garak's history with Gul Torvalin described in the 1991 novel *A Stitch In Time* by Andrew Robinson.

**First broadcast:** March 20, 1994

The same day, Italian journalists Ilda Alpi and camera operator Miran Hrovatin were killed in Somalia under mysterious circumstances.

Earlier in the month, the Church of England ordained its first female priest; and Apple Computer, Inc. released the first Macintosh computers to use the new Power-PC microprocessors.

One day after broadcast, the movie *Schindler's List* won seven Academy Awards. Later in the month, the journal *Nature* reported the finding of the first complete *Australopithecus afarensis* skull in Ethiopia.

### "PROFIT AND LOSS"



(Andrew Robinson) at the Cardassian's tailor shop. The two merchants step into a seemingly casual discussion about testing Ferengi bonds, but which is actually a deadly refined warning by Garak about the potentially deadly trouble Kang has gotten into by her involvement with the dissidents. Robinson and Shatteman both share in the scene, each actor not only plugging up the distinctive qualities of his character to his fullest, but also exhibiting an unexpected chemistry that made the scene an instant classic, and laid the groundwork for two more unforgettable Quark-Kang moments: the infamous "you-been" conversations ("The Way of the Warner").

Written by the husband-and-wife team of Ipp Golter and Cindy Martin, Ochoa later went on to pen several direct-to-video sequels to previous animated Star Trek features, including *Beauty and the Beast: The Ferengi Christmas*. "*Profit and Loss*" was originally scripted as a much closer retelling of *Casablanca* (it was even titled "*Here's Lookin' At You...*" after Rick Blaine's oft-repeated line from the movie), but was rewritten to circumvent potential legal issues.

Despite the gawky genesis of the story, "*Profit and Loss*" ended its audience with a number of compelling new facets about several DS9 characters and the ever-evolving extraplanetary landscape in which the series was set. We learned that Quark had been on the station even longer than Odo, and that the usually self-absorbed Ferengi had an unexpected streak of仁慈 (kindness) and nobility, both in the tenderness he exhibits toward Kang and in the realization that he still had so manybagajons during the years of the Cardassian Occupation—character traits that these Co-Executive Producer Ira Steven Behr addressed in "We should have been thinking of the character... The romances with Quark drive me mad."

Garak, making his third appearance in DS9, is confirmed to be a Cardassian exile, and the episode offers one of the best major insights into the circumstances that may have led to his fall from grace. For while he is firm in his insistence that duty to the State trumps all, "*Profit and Loss*" makes a point of showing that Garak's love of his homeworld sometimes puts him into conflict with those in its leadership (whose definition of "the good of Cardassia" differs from his). It's a revelation that will inform future episodes featuring the character.

"*Profit and Loss*" also established the aim to not of a Cardassian dissident movement, another idea

**"'Profit and Loss' was originally scripted as a much closer retelling of *Casablanca* (it was even titled '*Here's Lookin' At You...*' after Rick Blaine's oft-repeated line from the movie), but was rewritten to circumvent potential legal issues."**



that would be central to later episodes. It marked the first time the phrase "Central Command" was used to refer to Cardassia's military leadership, and it gave audiences their first look at a Cardassian veterans' shuttle, designed by Rick Sternbach and built by David Stipes. There's also a nice reminder of the larger Star Trek history in which DS9 is set, when Quark's father Simek is name-checked during Garak's regular check-in with Dr. Bashir in the episode's trailer.

Mirina Lung, played by Mary Crosby (best known as the woman who shot JJ in the popular primetime soap *Dallas*), wasn't the first female Cardassian introduced to *Star Trek* fans, but makeup artist Michael Westmore recall that the character did necessitate revealing more details about Cardassian anatomy than had been known previously, including a "peculiar" spine that matched the one characteristically found in Cardassian backbones. "The thing with Mary was, they wanted to expose a lot of her chest. Well, here's this face that looks like reptilian armor-skin. So we built a chest for it. And so Mary had to have this gland on every single day. She was a real trooper."

During the production of "*Profit and Loss*" in 1994, the 6.7-magnitude Northridge earthquake struck the Los Angeles area, sending Armin Shatteman, Edward Wilby (Bilal Farooq), and several other actors, still in full prosthetic alien makeup, racing home in their cars. "It must have looked like the bowels of the Earth had opened and these creditors had come out," director Robert Winkler speculated afterward. "*Profit and Loss*" was



# READERS' MEMORIES

"Profit and Loss" is uneventful compared to most of the season's episodes, which is the main reason I don't like this one so much, but even with the lesser stories there are things to enjoy, notably Garak's third appearance. His mystery deepens, as we're left with even more questions. The subplot Garak talks makes for intriguing discussions, and his pairing with Quark is a refreshing change from Boshir. He even makes it to Ope to 'convey' a 'message' from his people, who are clearly able to contact him if the need arises - notice he comes up the back stairs rather than the lift.

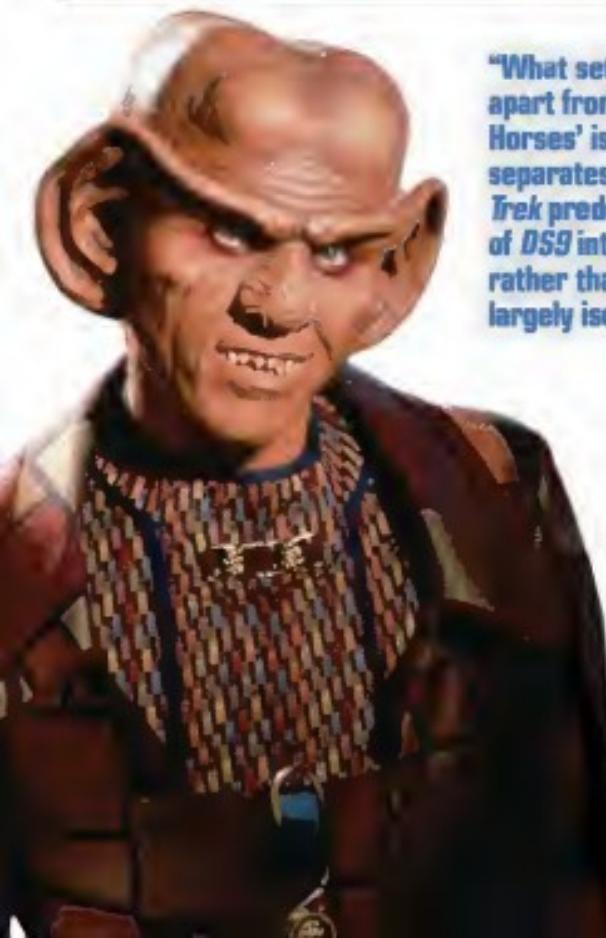
The point of the episode is to reveal a different side to Quark, who shows genuine love and affection even over profit. Nacarr Long, who is the first fully grown female of her species encountered on this series, brings not just old memories, but new perspectives on the Cardassians. That there could be a dissident movement working towards loosening the tight control the military holds on day-to-day life is quite a turnaround for a race who have generally been portrayed as brutal.

The direction has some nice shots such as this view from the pit in Ope, framing the conversation in the V-shaped ridge. And Quark's collapse to the floor allows the cloaking device to roll out of his hand, perfectly into frame.

Robin Bradley



**"What sets 'Profit and Loss' apart from 'If Wishes Were Horses' is the same thing that separates DS9 apart from its Trek predecessors: the evolution of DS9 into a serial narrative, rather than a long string of largely isolated episodes."**



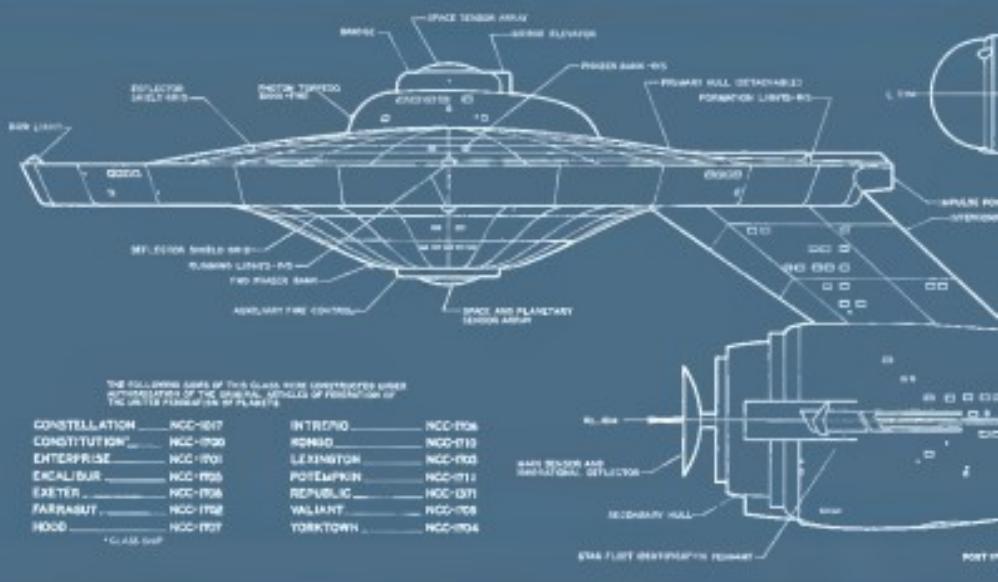
only DS9 episode that he helmed, and it marks his final contribution to the Star Trek franchise, following eight episodes of Star Trek: The Next Generation, notably "Who Watches the Watchers," "Data's Day," "Crossover," and "Pen pals." Weisner had previously directed *The Adventures of Superbug*, and went on to direct episodes of *Ally McBeal* and *Blue Bloods*.

What sets "Profit and Loss" apart from "If Wishes Were Horses," the previous Star Trek: DS9 episode, is the something that separates DS9's first season from its second - and, indeed, what sets DS9 apart from its Trek predecessors: the evolution of DS9 into a serial narrative, rather than a long string of largely isolated episodes. With an emphasis on personal histories and their connection to the broader canvas of the DS9 saga - as well as laying down dramatic stakes upon which future episodes would be built - "Profit and Loss" typified the sort of changes the series underwent in the span of 45 episodes.

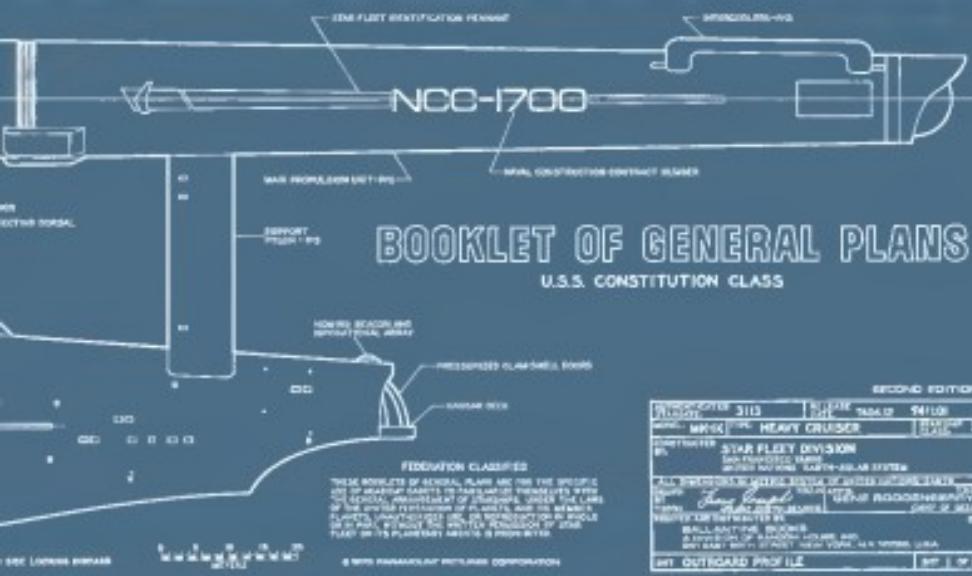
The late Michael Piller, who co-created DS9 with Rick Berman, once noted, "Each episode... is fundamentally dealing with the people, who have to live that adapt how consequences and they have to live with that on a weekly basis."

Marco Palmieri

The series continues with "Habers and Daxxas" on page 58.



# Franz Joseph's Guide to the Galaxy



One of the most influential designers in the Star Trek universe never worked on any of the series or movies, but as Dr. Dwayne Day explains, Franz Joseph Schneubelt's technical drawings inspired many of those who did.

**B**ug Brexler was 21 when he stopped in Washington, DC to visit the Smithsonian. It was 1975, before the National Air and Space Museum building had been built. He went into a gift shop that housed part of the Smithsonian's aircraft collection as well as the original model of the Starship Enterprise from Star Trek. Suddenly from the display case, emanated and floated, every blueprint of the ship. "It had been very rare I'd never seen one," Brexler remembers 35 years later. Sometime after, the boy saw the blueprints for sale in a hobbyists' window. "The incubator was closed, and I couldn't find another incubator in Manhattan that had them. That was a long weekend."

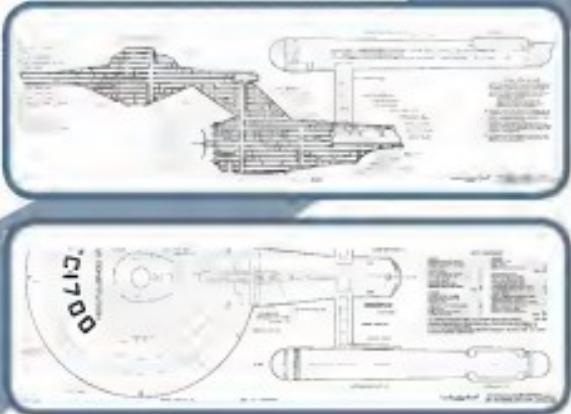
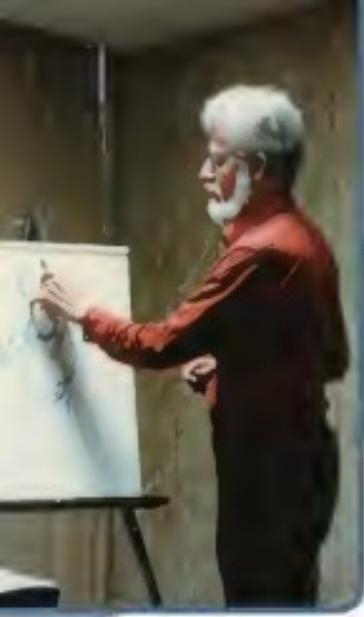
The blueprints were produced by Franz Joseph Schmidbauer, publishing under the name Franz Joseph Inzinger; he was not a fan of Star Trek – he had some of the episodes but considered others to be ‘weird, stupid – and yet he had a profound effect upon Star Trek, the father of what can best be described as ‘technical’ Star Trek. Enterprise blueprints were a big hit in spring 1975. But Inzinger’s impact increased with the publication of the *Star Fleet Technical Manual* later that same year.

The Technical Manual was published by Ballantine Books and became a best-seller, satisfying the growing demand of their fans for something that both

frustrated-out the Tek universe in a professional manner, and had some official pedigree. It had a steady, single-camera and a lot of graphics. Schneidau wrote a cover letter for the book from the "United States Military Forces" indicating that the technical material had been found in the computer books at Brooks Air Force Base - the implication being that this had happened when the Enterprise traveled back in time to the 1850s in the original series episode "Remember Yesterday".

Schubert died in 1994, just short of his 80th birthday. During World War II he worked at Consolidated Vultee Aircraft in San Diego, which eventually became General Dynamics. He was an technical illustrator and pat-





of his jobs was generating accurate drawings based upon photographs of *Kids* aircraft. According to his daughter, Karen Beck in a 1989 interview, by the late 1980s he was involuntarily laid off by the company.

Karen and her father had started watching *Star Trek* when it first premiered in 1966, and Karen became hooked. She later said that like many teenage girls, she developed a huge crush on Mr. Spock. "Throughout junior high, high school, and

**"Karen had slides from the show and Schnaubelt looked at these and started to make orthogonal drawings of the props, starting with a communicator."**

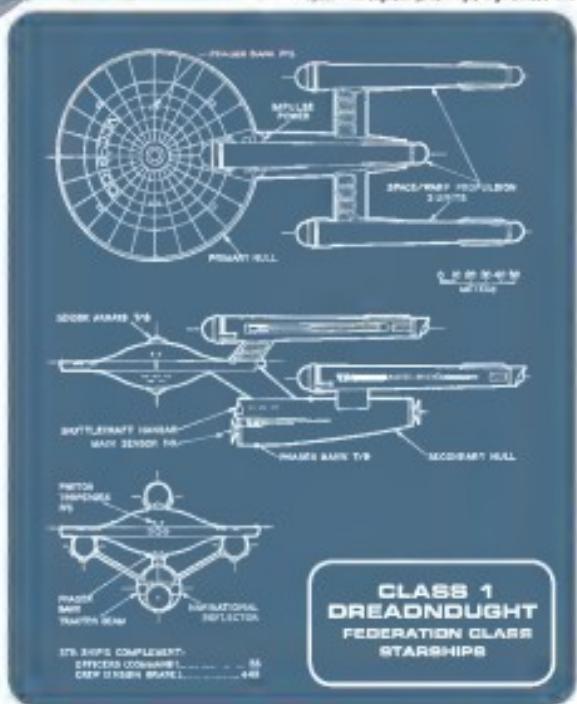
college, I wrote about a million words of really appaling *Star Trek* fan fiction," she admitted.

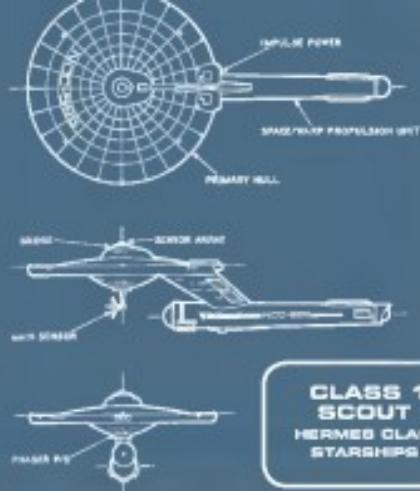
In 1973, when she was 18, she dragged her father to a San Diego Star Trek club where fans had constructed crude replicas of the ships and props. Schnaubelt commented that it was possible to do a better job. "And they said 'show us,'" he recounted in a 1982 interview by Paul Howell.

Karen had slides from the show and Schnaubelt looked at these and started to make orthogonal drawings of the props, starting with a communicator. He made a drawing of the Enterprise too. Then he devised his own ship, the "dreadnaught" which had three engine nacelles. The Perkins in Karen's club loved them and quickly made up wish lists of what they wanted to see.

Schnaubelt realized that there was an enthusiastic demand, so in June 1973 he sent a copy of his work on the Enterprise and the dreadnaught to Sir Roddenberry and inquired about rights. "I got a letter in reply immediately stating there was no problem with the proprietary rights, that he liked what I was doing, and needed me to proceed," he told Howell.

As he was working, Schnaubelt devoted more attention to drawing deck plans for the Enterprise, trying to fit the sets as seen on television to the external design of the ship. He also started pointing out the continuity and other errors in the show. For example, the bridge was designed so that a director could shoot from an angle and catch Kirk in his chair as well as someone calling from the turbolift door off his left shoulder. But when he





## THE NEXT GENERATIONS

Franz Joseph Schneubelt's real legacy was the other fans who were inspired to produce their own work.

In 1978, Stephen M. Cole formed Task Force Games and created *Star Fleet Battles*, a board game that used cardboard counters and die-cut sheets to simulate ship combat between Federation, Klingon, and Romulan ships in the Star Trek universe. Many of the Federation ships in the early editions were taken from the Technical Manual.

Doug Drexler had seen the blueprints and gotten hooked. He and Ron Berlin were running the Federation Trading Post in New York City. "There was no product at the time," Drexler remembers, "so we made our own... We went on to do a bunch of diagrams, all influenced by Franz Joseph." They produced the *Star Fleet Medical Reference Manual*, published by Bell & Howell in 1977, then Drexler and Geoffrey Mendel produced the *Enterprise Officer's Manual*.

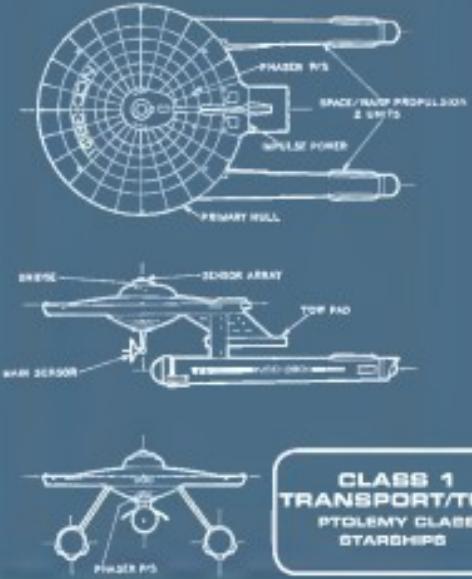
"Star Trek was a dead property," Drexler explained. "Lucky for the studio that they didn't stamp on the grass roots Trek industry. It helped generate the Star Trek fandom phenomenon that has led to huge profits for the studio." It led to other things as well: Drexler became a makeup artist, then used



his Trek drawings to parlay a job on *The Next Generation*. He eventually designed the Enterprise NX-01 and today is working on special effects for *Battlestar Galactica: Blood and Chrome*. Recently he produced a book cover for a Trek novel featuring one of Schneubelt's starship tugs which can be seen on page 83.

As a boy, Todd Guenther had been scolded by his parents for ignoring music practice in favor of staring at the Technical Manual. He started marketing his own drawings while still a teenager in the late 1970s, and even negotiated with Schneubelt about producing deck plans for the starship bug, but the two could not reach a deal. He later drew updated variants of the dreadnought as well as a ship called the U.S.S. Agamemnon, a variant of the Excelsior seen in *Star Trek II: The Search for Spock*, "a design that was hinted by almost

every fan at the time," Guenther, now graphic designer who runs his own company, Mastercom Data Center, recently explained. His poster-sized blueprints were high quality, perfect for a teenage boy to put on his wall. In 1987 Guenther went on to produce one of the most impressive fan-developed works of technical fiction, *Ships of the Star Fleet*, modeled on a contemporary naval publication. It included ships inspired by *Star Trek: The Motion Picture* and *Star Trek II: The Wrath of Khan*. For example, the book included variants on the *Enterprise* design such as the *Tokaj* and *Endeavour*, other new designs such as the *Belknap*, and explained the origins of the U.S.S. Reliant and the *Trek Manual* a decade earlier, named other ships in the class. "It was incredibly popular with fans as well as current and former military members," Guenther said.



**"Schnaubelt figured that Star Trek was dead, and nobody would be making any more, so he was free to add to the universe."**

Looked at the exterior of the ship, the turbolaser was located at the rear of the circular bridge section. The only way to reconcile the two was to rotate the bridge 30° to the left.

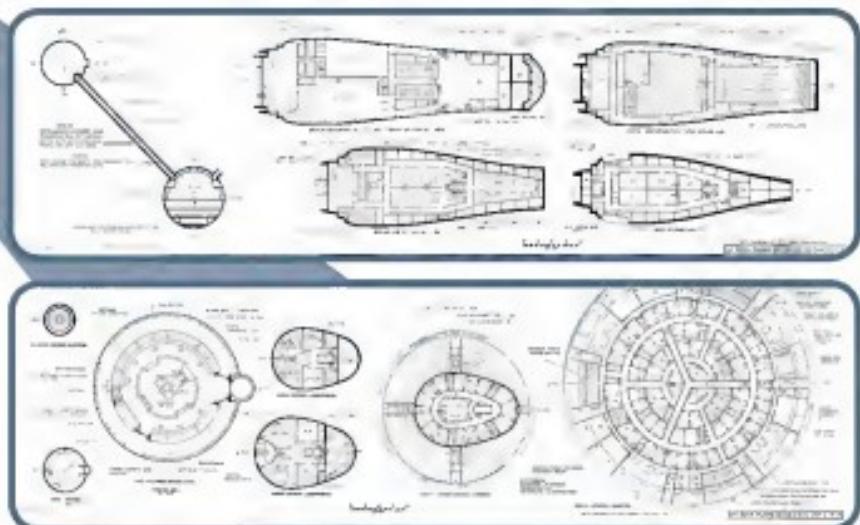
He decided to complete the deck plans as a separate project and in December 1974 he sent them to Ballantine with a request that he provide labels for anything he had missed. "Gene called me New Year's Eve to express his delight with the plans," He also invited Schnaubelt to come to New York to possibly help on a new show he was developing called *Planet Earth*.

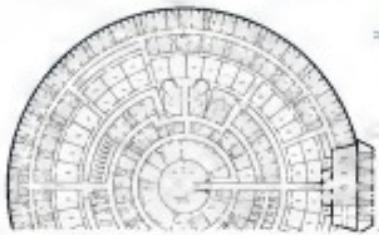
After selling the blueprints at a convention, Schnaubelt was approached by Paramount and struck an agreement with the studios publishing partner, Ballantine, which agreed to print the *Enterprise* plans. They sold like crazy – 50,000 copies starting in March 1975, then another 180,000 by September. The printer had trouble meeting the demand. The plans would have made a conventional best-seller list if they had been a book.

Schnaubelt was also working on what he called the "Technical Manual." "I had told Gene I didn't feel comfortable trading on someone else's original files," he explained. Ballantine told him there was no problem. Schnaubelt figured that Star Trek was dead, and nobody would be making any more, so he was free to add to the universe.

After their experience with the *Enterprise* plans, Ballantine's editor realized that the *Star Fleet Technical Manual* was going to sell big, so for the first print run they entered 450,000 copies. The publisher raised it to two print and it went on sale in November 1975. It almost instantly became a best-seller, something that was totally unheralded for a technical publication.

For those fans interested in the military aspects of the Star Trek universe, the Technical Manual was a flood of information, including long lists of names of other starships and listing other classes of ships – not only the heavy cruisers like the *Destryone*, but also destroyers, scouts, tugs, and the dreadnaught. The ships





"Schemabot"

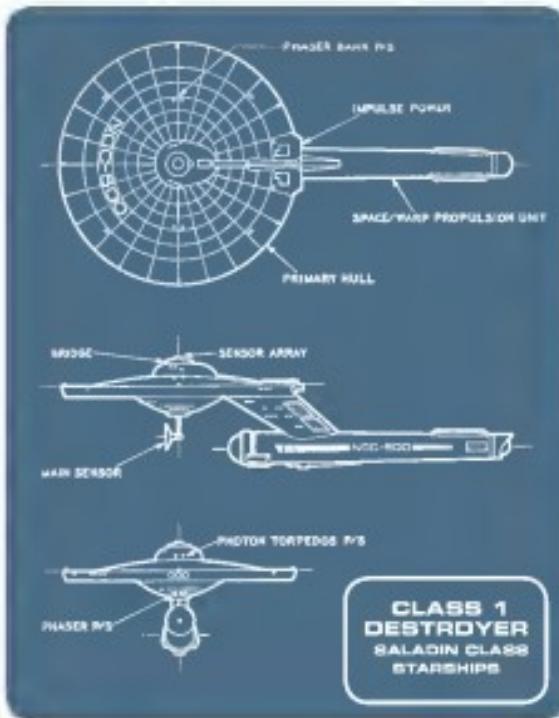
© 2005 STAR TREK™ &amp; © 2005 Paramount Pictures. All Rights Reserved.

Included variations of the parts of the *Federator* design developed by Matt Jefferies. The destroyers and scouts, for instance, had only a single engine nacelle mounted underneath the familiar saucer shape.

Some of Schemabot's work ended up in movies. Look closely in some of the early movies and you may see variations of his designs in the background. Some of his designs also appeared on computer screens in several films.

Although Schemabot found from the few grapevine that Roddenberry was unhappy, perhaps about the credit that he got in the book, he said that he never heard anything negative from Roddenberry himself. He

suspected that he may have created some resentment because his work had done incredibly well, but was essentially derivative, not original Star Trek. He also admitted that some of the fans may have been a little too enthusiastic about the Technical Manual as "the Bible" of Star Trek. Many fans clubs even named themselves after starships in his book. Some bad health in the late 1970s and declining eyesight prevented him from producing more work, and he made fewer convention appearances because of his wife's health. The *Trekfest* Memorial was reprinted in 2003, 2006 and 2008, and apparently sold well each time.

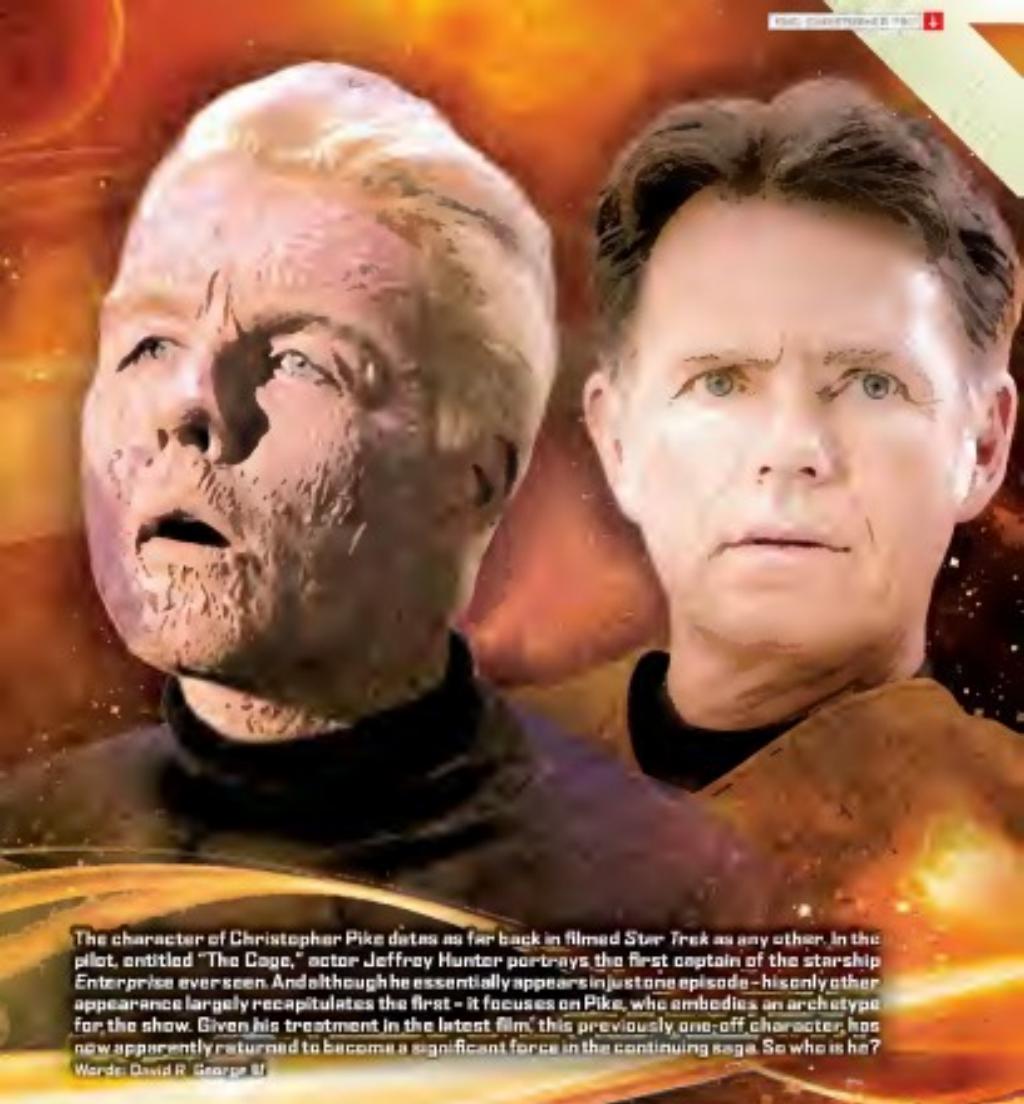


Schemabot received a lot of fan mail, some of it pointing out the way that only hard-core Trekkies can tell, telling him that engineering was not at the rear of the saucer, but in the cigar-shaped primary hull, or correcting him on some technical detail. But there was one letter that he really enjoyed: somebody wrote him to thank him for finally showing where the turboscrews were on the U.S.S. *Federator*.

MEET  
THE CREW



# WHO IS... **CHRISTOPHER PIKE?**



The character of Christopher Pike dates as far back in filmed *Star Trek* as any other. In the pilot, entitled "The Cage," actor Jeffrey Hunter portrays the first captain of the starship Enterprise ever seen. And although he essentially appears in just one episode—his only other appearance largely recapitulates the first—it focuses on Pike, who embodies an archetype for the show. Given his treatment in the latest film, this previously one-off character has now apparently returned to become a significant force in the continuing saga. So who is he? Words: David R. George III

## Star Trek

**F**rom the outset of "The Cage," Captain Pike commands his ship with an air of authority and a serious demeanor. He also holds the welfare of his crew's complement as his highest priority. When the crew detect an 18-year-old alien ship equal from Columbus, a ship making a forced landing on a planet in the Delta star group, the captain declines to investigate. Without evidence of crash survivors, Pike remains concentrated on reaching the Vega Colony to take care of his own crew's sick and injured personnel. A factor contributing to Pike's grave manner stems from a recent misadventure in Regulus VII that led to the deaths of

three crewmembers and the wounding of seven others, for which the captain counts himself responsible. The ship's doctor, Dr. McCoy, tells him in a private conversation that Pike holds himself to standards impossible to meet, and that he treats everybody aboard but himself like a human being. The captain admits that he's grown tired of the responsibilities attendant with commanding the Enterprise, to the point where he considers resigning his commission. McCoy scoffs at the idea, warning that Pike will either live his life as a starship captain, or withdraw from doing anything else.



The crew then receive a follow-up message indicating that some members of the last surviving expedition did witness the downing of their vessel. Pike orders the *Enterprise* to Taro II, the planet on which the *Columbia* crashed. Though still maintaining a sober composure, the captain quickly switches his attention to the new mission.

During the voyage to Taro II, Captain Pike remarks on the gender of his new yeoman, stating that he's not "used to having a woman on the bridge." He then expects his female first officer from his pronouncement, noting that she's "different, of course." Despite the sexism and impracticality inherent in Pike's paradoxical attitude, the comment also serves as because of the presence of at least one other female crewmember on the bridge at the time.

At Taro II, the crew finds the solo world with no life incapable of sustaining life. An apparent encampment of *Columbia* survivors turns out to be an alien race, manufactured by the native inhabitants, who dwell underground. The aliens, driven to their subterranean existence by an ancient war, developed the capacity to project their thoughts into the minds of others, but also lost the ability to maintain the machinery constructed by their ancestors. They take Captain Pike captive so that he can provide them emotional sustenance by feeling and reacting to various ilusions. They also want the captain to repair their broken equipment.



**Captain Pike remarks on the gender of his new yeoman, stating that he's not "used to having a woman on the bridge."**





Before Pike even knows the reasons for his capture, though, he grows angry and seeks escape. The Telosians keep him in a cell with the human woman named Vira, the true, lone survivor of the Columbia expedition. The aliens force the pair to experience several criminal scenarios, some of them called from the captain's memories, another from his fantasies. They compel Pike to protect Vira, to sympathize with her, to respect her, to desire her, all to drive the two to become the father and mother of a human community who will serve the Telosians as artisans and technicians.

In one situation built on the captain's past, he and Vira share a picnic lunch in the parkland outside a massive urban area. Pike speaks of his childhood, about riding his horse Trago in that area. He also points out the city of Majane in the distance, never knowing that he'd been born there.

Later, the Telosians also imprison the captain's first officer and地质官 to offer him a choice of mates. Pike escapes to the planet's surface with Vira and his two officers, while holding the alien's migratory heritage. In so doing, he astutely deduces that the Telosian leader will not make good

on a threat to destroy the Enterprise if the captain refuses to release him. Once on the surface, though, Pike finds it impossible to contact the ship. Instead, he offers the magistrate a compact: If the Telosians return the captain's first officer and地质官 to the Enterprise and allow the ship to depart safely, Pike will not only spare the magistrate's life, but bring on the planet with Vira. When Pike's crew then sets one of the laser pistols to self-destruct, the captain immediately goes along with that plan, willing to allow himself and his two officers to die rather than sparing anyone forced by the Telosians. At the same time, he sets Vira and the magistrate free.

In the end, the Telosians consider humans too violent and too dangerous for their purposes. Captain Pike proposes some sort of mutual cooperation with the Telosians, but the magistrate believes that humans would learn the power of violence, which would lead to their own demise. The captain returns to the ship with his officers.

Aboard the Enterprise, Pike displays a renewed vigor for his position. His confidence, by the Telosians helped him understand Trago's contention that individuals must face life head-on, or risk a dismal, purposeless existence. Pike even jokes that he took the new leave the doctor recommended, citing his long-hired time back in Majane.

Although the network didn't agree to broadcast Star Trek based upon "The Cage," the series eventually sold, but with William Shatner portraying James T. Kirk, replacing Jeffrey Hunter's Christopher

Pike as the Enterprise captain. Pike would return, though, in the show's only two-part episode, "The Menagerie." That installment establishes that Pike took command of the Enterprise directly from Kirk, and that Spock served under his former captain for more than 12 years. It also identifies Pike's age as about the same as Kirk's, and that Starfleet promoted him to fleet captain.

Several months prior to the events of "The Menagerie," Pike suffered a debilitating accident. While on an inspection tour of an old starship, one of the vessel's bottle plates exploded. As Pike rescued many of the survivors, he endured extreme exposure to delta rays, causing him to lose most of



**Aboard the Enterprise,  
Pike displays a renewed  
vigor for his position**



his physical abilities. Confined to a wheelchair that encompasses his body up to his chest, Pike can turn the device, shift it forward and backwards slightly, he can answer yes-or-no questions, move his eyes, and blink, but virtually nothing more.

Over Pike's objections – a continual display of "no" answers – Spock abducts the disabled Earth captain and transports him to the Enterprise, setting it on course for Miles IV, with whom Starfleet has established full contact. When asked during court-martial proceedings why he has done this, Spock offers a visual record of the events surrounding the ship's first visit to the planet, under Captain Pike, 13 years earlier. In the end, Starfleet suspends its embargoes on communication with and visitations to Miles IV, and Pike willingly returns to that world, to the Tarsians, and to Worf, so that he can live the rest of his life unfettered by the constraints of his ruined body.

Pike appears no more in the course of the original Star Trek series. In one episode where Captain Kirk and several of his officers spend time in a parallel universe, the records of the 155<sup>th</sup> Enterprise disclose that the "former" version of Kirk succeeded to the command of the ship via the assassination of his predecessor, the "former" Captain Pike. Regrettably, Star Trek's first captain receives no other mention.

# THE ANIMATED SERIES

Christopher Pike neither appears nor receives any mention in the 22 animated episodes that continue the Enterprise's five-year mission. One of Pike's descendants does show up, though, in the person of Commodore Robert April, who served as the first captain of the Enterprise. April even recalls his time at the San Francisco Navy Yards, when the components of the great ship were constructed.

In the final installment of the animated episodes, Commodore April has reached the age of mandatory retirement, 75. For the previous 20 years, he has served as an ambassador-at-large for the Federation. Not particularly pleased with forced retirement, April travels aboard the Enterprise with his wife Sarah, who served as the ship's first chief medical officer, to the planet Babel, where the commodore will be feted for his achievements.

During the voyage, the Enterprise ends up in an alternate universe, where reality functions essentially in reverse: the ship propels itself at-first, for example; stars mark the births, not the deaths, of stars and people age from maturity to infancy. As the crew grows younger around them,

April and his wife take command of the vessel to ensure its return to the proper universe. Once that has occurred, he employs the transporter to restore the members of the crew to their true ages. While April and Sarah have also grown younger and could conceivably retain their newfound youth, they choose instead to go back to their actual ages as well, feeling that they had led fulfilling lives to that point, and therefore had no need to relive them in any way. Subsequently, as a result of his heroic actions in rescuing the crew of the Enterprise, the Federation agrees to review his mandatory retirement and consider allowing him to continue as Federation ambassador-at-large.

April also appears in several non-canon works, including comics and novels. In these, his birthplace is given as England, and he is identified as commanding the *Tiberius* prior to the *Enterprise*. In the novelization of the animated episode in which he appears, the events turn out not to have occurred in an alternate "reverse" universe, but to have been engineered as a test of the Federation and the Klingon Empire by telepathic aliens.



## On Film

Prior to the 31st and most recent *Star Trek* feature, Christopher Pike appears in one of the ten *Star Trek* films, but doesn't even merit a mention. In *The Search for Spock*, though, Admiral Morrow notes that Starfleet chooses not to outfit the *Enterprise*, which sustained damage in the previous movie. Mr. Wink of *Admiral Morrow* states that Starfleet Command feels that "her day is over," noting that the ship is 28 years old. This suggests

either that the *Enterprise* commanded by Captain Pike in "The Cage" is not the same vessel commanded by Captain Kirk during the original *Star Trek* series, that Morrow is counting back to 2007 between the second *second* pilot, "Where No Man Has Gone Before," and the first regular-season episode, which would explain the differences in the ship between the two installments; or that Admiral Morrow simply misgives

## **The Next Generation, Deep Space Nine, Voyager, and Enterprise**

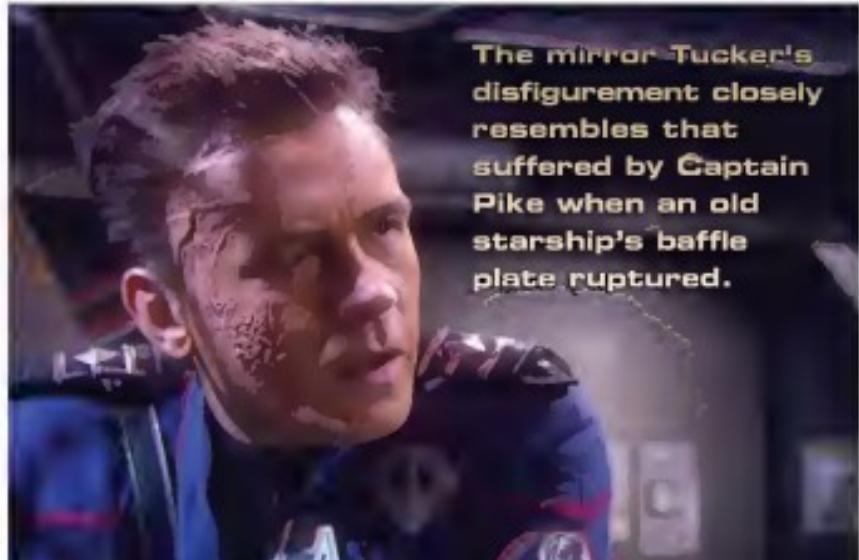
Captain Pike does not appear in any of the four live-action television series that follow the original show and its animated successor. Still, he does have a presence in three of those series. Pike does references in *The Next Generation*, *Deep Space Nine*, and *Enterprise*.

In an episode of *TNG*, Captain Jean-Luc Picard's Enterprise carries a starship named *Pike*, presumably in honor of the former starship captain. In an episode of *DS9*, Shefard decorates Captain Benjamin Sisko with the Christopher Pike Medal of Valor in recognition of remarkable leadership and meritorious conduct. In a later installment of *DS9*, Captain Sisko refers to Sisko's award, an honor twice bestowed on Sisko himself.

Less certain references occur in three other *DS9* episodes. In one, Kira Nerys tells Shakaar about his baseball league on Cardassia IV, which includes a team called the Pike City Pioneers. Shakaar again mentions the city and team in another installment when Kira presents him with a Pioneers' baseball cap, which the captain later wears in yet another tale.

In a two-part episode of *Enterprise* set in the parallel universe established in the original Star Trek series, scars mark the right side of the "hero" Commander Tim Tucker's face. The disfigurement closely resembles that suffered by Captain Pike when an old starship's baffle plate ruptured. In fact, Tucker mentions that he has "survived enough delta rays to guarantee my grandchildren glow in the dark," mentioning the same type of radiation that would ultimately cripple Pike.

Though Starfleet never alludes to Pike in any way, the series nevertheless offers details about the captain. One episode establishes that Captain Pike's five-year mission aboard *Enterprise* ended in 2279. By applying this information to references made in "The Mendicant," the events of "The Cage" can be dated to 2259.



**The mirror Tucker's disfigurement closely resembles that suffered by Captain Pike when an old starship's baffle plate ruptured.**

# NON-CANON MATERIAL

(BOOKS, AUDIO-BOOKS, COMICS, GAMES, RECORD ALBUMS)



Beyond television and film, various other media, including comics and novels, have brought Christopher Pike to life. Some of these works explore Pike's family, his early life, his career, and what happened to him after his return to Talos IV in "The Mantrap."

Though some provide conflicting information, they all attempt to flesh out a semi-real but little-seen Star Trek character.

A comic-book series called *Early Voyages* follows the adventures of the Enterprise crew under Captain Pike. The comic establishes Pike's father as retired Starfleet Admiral John Pike, a severe man who has a rocky relationship with his son. The older Pike makes his friend Mihirin, an Andorian Starfleet officer, godfather to Christopher.

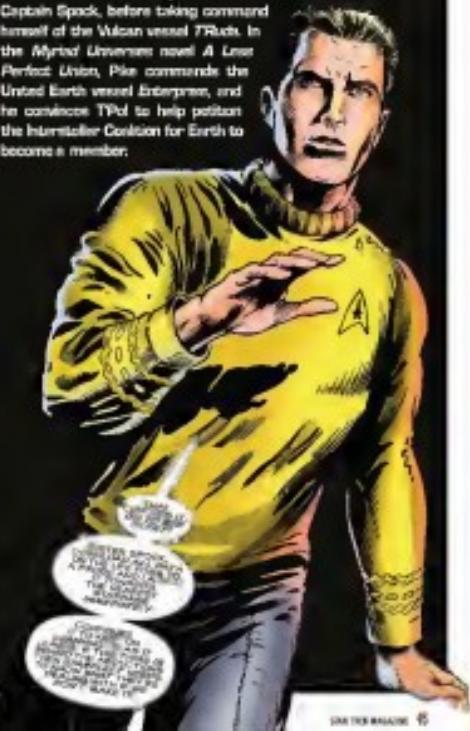
According to the novel *Burning Dreams*, Pike grows up as Christopher McKittrick, the son of a single mother, Wills McKittrick. Wills wedds carpenter Heston Prentiss when Christopher is nine, and the boy takes his new stepfather's surname. The family relocates from Earth to Elysium, where they hire a man named Charlie Pike. When Christopher's mother and stepfather perish in a wildfire, Charlie takes the boy back to Earth, to the home in Maypole Inn shared with his wife Hobble. The Pikes officially adopt Christopher when he is 13, and he takes their last name. Later, Christopher discovers that Charlie Pike is, in truth, his biological father.

Other novels track Christopher Pike's early Starfleet career. He graduates Starfleet Academy in 2241, then serves aboard the vessels Olympus, Aldrin, and York, before becoming Captain April's first officer aboard the Enterprise. While some works have Pike taking command of the Enterprise directly from April, another shows him as captain of the Yorktown prior to that. A number of comics and novels follow Pike's missions aboard the Enterprise after the events of "The Cage," and then on to

the incident aboard the Exeter where he suffers the debilitating effects of delta radiation.

Other comics and novels detail Pike's experiences with Vina on Talos IV after his return there. Ultimately able to learn the Talosians' mental capabilities, and to restore some of their broken technology, Pike manages to bring their society back onto the path of progress. He also employs ancient Talosian medical techniques to aid him and Vina, allowing them to have a child, Philip Joshua Pike, in 2275.

Christopher Pike also appears in alternate universes and timelines in various comics and novels. In *Killing Time*, the Romulans alter history in such a way that the United Federation of Planets never exists; Pike serves as first officer aboard the Vulcan ship *Sikoh* under Captain Spock, before taking command himself of the Vulcan vessel *7Rude*. In the *Myriad Universes* novel *A Less Perfect Union*, Pike commands the United Earth vessel *Enterprise*, and he convinces T'Pol to help petition the Interspecies Coalition for Earth to become a member.



## Star Trek 2009

The latest Star Trek film sees time travel cause the evolution of an alternate reality that diverges from the original, or prime, timeline in the year 2233. Events are therefore altered during Christopher Pike's youth. Because of this, his adult life takes a different path than it did in the timeline shown in "The Cage" and "The Menagerie".

At some point, Pike writes a dissertation about the U.S.S. *Kirk*, aboard which Jim Kirk's father served as first officer. When he meets the young, self-doubt-wracked Jim Kirk, he therefore knows nothing of his past. Captain Pike challenges the emotionally wounded Kirk to make something of himself, to join Starfleet and make a difference – a challenge that Kirk accepts.

In 2258, Pike becomes the first commanding officer of the post-built Enterprise. During the mission, Pike is taken captive and interrogated by the Kryptonian madman Nero. After being rescued by Jim Kirk and aiding in the vanquishing of Nero, Pike receives a promotion to admiral. The injured Nero instead leaves him in a wheelchair, similar to his counterpart in the prime universe, although whether his handicap is permanent or temporary is unclear.

It remains to be seen how else Christopher Pike's life will differ from that of his prime-universe self. Even in his few appearances on the original Star Trek, he proved to be a dynamic, engaging character. Despite requiring a wheelchair to get around, his future seems far brighter than that of his prime-universe counterpart, whose disk-infection injuries left him not only without the use of his legs, but with little ability to communicate. How, time and additional stories will spell out the rest of the life of the "alternate" Christopher Pike.

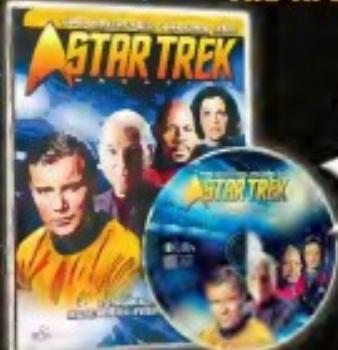


## PIKE AT A GLANCE

Name:	Christopher Pike
Date/place of birth:	2218 (?) in Mojave, California
Parents' names:	Unknown
Siblings:	None known
Marital Status:	Unknown
Offspring:	None known
Career highlights:	Captain U.S.S. Enterprise (2253-2264) Fleet Captain (2264-2267) Retired from Starfleet (2267) Promoted to Captain (before 2255) Captain U.S.S. Enterprise (2258) Promoted to Admiral (2258)
(new timeline):	Played by Jeffrey Hunter Sean Kenney (prime timeline) Bruce Greenwood (new timeline)
Played by:	

# STAR TREK CD-ROM ARCHIVE

The first 48 issues on 2 CDs!



Volume One  
Issues 1-24

Each CD  
costs  
**UK £19.99**  
**US \$30.00**  
**OS £24.99**  
(p&p included)



Volume Two  
Issues 25-48

Each CD-ROM contains 24 issues of *Star Trek magazine* in full color, providing you with a fantastic search tool as well as some fascinating reading!

- Mac OS 10.x and Windows 2000 / XP / Vista / 7 compatible
- Each of *Star Trek Magazine* Issues 1-48 faithfully reproduced
- Easy-to-use interface with complete article index
- Fully searchable text content by word or phrase
- Each article can be printed in full
- Features on *Star Trek: First Contact*, *Star Trek: Insurrection* and the birth of *Star Trek: Voyager*; plus, *Star Trek* technologies, cultures and histories and much more
- Exclusive interviews with: William Shatner, Leonard Nimoy, DeForest Kelley, Patrick Stewart, Jonathan Frakes, Avery Brooks, Kate Mulgrew, Alan Ruck and many others...



**ORDER HOTLINE: +44 (0) 1425 621 262   FAX: +44 (0) 1425 621 260**  
**OR VISIT [WWW.SBS-GROUP.CO.UK/SHOP](http://WWW.SBS-GROUP.CO.UK/SHOP)**

Or fill out the coupon below and send to: Atlas Publishing Limited, Jordan House, Old Milton Road, New Milton, Hampshire BH25 6DL

Please send me the following:  Star Trek CD-ROM 1  Star Trek CD-ROM 2

#### YOUR DETAILS

Title ..... Forename .....

Surname .....

Address: .....

Postcode: .....

Email: .....

Telephone: .....

#### PAYMENT DETAILS

I enclose a cheque for £ ..... payable to Atlas Publishing Ltd

Please debit my Mastercard/Visa/Maestro £ .....

Card Number:

\_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_

Start Date   Expiry date

Issue Number (Maestro Only)

Signed ..... Date .....

Please tick if you do not want to receive information from Time Publishing by mail

Please tick if you do not want to receive information and offers from Time Publishing by email  by mobile



**STAR TREK**  
DEEP SPACE NINE  
INTERVIEW

"I knew I was never going to be a young Clint Eastwood, but if you hear Clint Eastwood's voice these days, it's not that far from Odo's."

# René Auberjonois is ODO

René Auberjonois is nothing if not candid. As the 70-year-old actor explains to Marc Shapiro, the now-bearded actor who played the Chief Of Security Odo over seven seasons of *Star Trek: Deep Space Nine*, claims that after decades playing a multitude of characters on the big and small screen, these days real work is the farthest thing from his mind...

*Star Trek Magazine:* What are you currently working on?

**René Auberjonois:** I'm not really looking for work at this point in my life. I'm very devoted to my art right now, photography and sculpture. If somebody comes to me with an interesting script and a character that I can have fun doing, then I'm happy to do it. But I'm not out there beating the bushes, looking for work like I was when I was doing *DST*.

**What do you mean by "beating the bushes?"**

At the time they were casting people for *DST*, our daughter was in a big summer camp and it was getting to be the time for her to go to university. Like our daughter, our son was accepted to one of the most expensive schools in the country. My wife and I felt that they had earned it and that, somehow, we had to support it. So when I basically buried down to was

that we either sell our house to pay their university expenses or I get another series.

So it's safe to say that there was a lot of pressure on you when you auditioned for the part of Odo?

There was some pressure. There was this impatience that I really needed the job. I knew that if I got the part, I would have a good seven years run, so I figured that if I was going to the moon for a series, *Deep Space Nine* would be the kind of show that I would have a real good shot at getting. I went after it harder than I normally would have. And it turned out, what made it challenging was that it was not really the character of Odo that was described in the breakdown.

(Series co-creator) Michael Piller had described Odo as a kind of young Chieftain. He was going to be the sheriff in town. Needless to say, I was all at



the time as I was as a young Chakotay! [Laughs.] But the casting people threw me into the audition mix to change the tempo of the type of actors they were seeing. So I walked in and did my interpretation of Odo and left.

Shortly after the initial audition I heard that Rick Berman said that "I was his Odo." Other people were less convinced and so they asked me to come back and do it again. So I came back and, at that point, Michael Piller was also convinced because I really wanted the job I came in again and again. Finally the fourth time was it former. I came home from that audition and there was a call from my agent. The Star Trek people wanted me to come back in again. After four times, I felt I had given them everything I could give to the character. But I said, "Okay, one more time." And I ended up getting the part.

Did you feel that with Odo they were looking for a variation of Spock and Data?

There are certain things that a Star Trek audience has come to expect. It's not that they wanted to see



## RENÉ AUBERJONOIS

René Auberjonois, best known as Father Mulcahy in the movie *M\*A\*S\*H* (1970), also featured in three major TV series: *Law & Order*, *Star Trek: Deep Space Nine* and *Boston Legal* (alongside William Shatner). His father was a Swiss-born foreign correspondent; his mother a princess, the great-great granddaughter of the King of Naples.

Auberjonois first acted on stage, helped found several theatre companies and has regularly appeared on Broadway since the 1960s. Film work includes the 1978 *King Kong*, *Eyes of Laura Mars* (1978), *Batman Forever* (1995) and a role alongside Mel Gibson in *The Patriot* (2000).

His first Star Trek appearance was as Colonel West in *Star Trek VI: The Undiscovered Country* (excised from the theatrical release). His scenes can be seen in the Director's Cut, followed by Constable Odo on DS9 (he also directed eight episodes). Auberjonois played the guest role of Enrai in the first-season *Enterprise* episode "Diverge."

A busy television career has seen him appear in numerous shows, including *The Rockford Files*, *Starsky & Hutch*, *Frasier*, *Chicago Hope*, *Stargate SG-1* and *Wynonna Earp*. Additionally, he's supplied voices for several animated characters and computer games.



Speck and data again on DS9 but there are certain kinds of characters that they wanted to be involved in the stories they were about to be told. Odo clearly filled that spot in the equation. From the beginning, I didn't feel that Odo was anything like Speck or Data. But he filled that slot and that's what it was all about.

But you must have had your own ideas about how you were going to play Odo.

Not really. What I've learned as an actor over the years is that you first try your best to figure out what the writer wants. What I was intent on doing in playing Odo was to try and find the writer's voice. Once I figured that out, then I felt I was free to add my interpretation to it. But I knew going in that it was important for me to figure out why Michael Piller thought of the character as a young Clint Eastwood. I knew I was never going to be a young Clint Eastwood, but if you hear Clint Eastwood's voice these days, it's not that far from Odo's.

**"I never went to the producers and said, 'I feel this is how Odo should be played.' I just played the character. Early on in the show, we had a scene with Odo and, at one point, I just said 'harumph.' The writers kind of liked that and pretty soon they started writing 'harumphs' into the scripts."**

Was there a point where you stepped out and decided that this is how Odo should be played?

I never went to the producers and said, "I feel this is how Odo should be played." I just played the character. Early on in the show, we had a scene with Odo and, at one point, I just said "harumph." The writers kind of liked that and pretty soon they started writing "harumphs" into the scripts. Finally it got to the point where I said to them, "Don't write 'harumphs' into the scripts anymore, because I'm starting to get self-conscious about it." But by that time that was part of the music that was Odo so they didn't need to write it any more.

Over the seven year run of the show, was Odo stronger at certain points than at others?

You never have a smooth ride. Looking back, there were seasons, in sections of seasons, where the producers and writers were more involved with Odo and his relationship with the other characters in the show. Then there were times when they weren't interested in Odo at all. There were times during the seven year run of the series where I would open a script and see page after page of Odo and I would go, "Oh God! I've got a lot of work cut out for me!" Other times I would open a script and there would be one line: "It's available." Odo walks into the bar, results: Quark and then leaves! At those moments it was like, "Yeah, I'm getting paid for doing two hours of work!" I had been in this business for a long time before I did Star Trek and I had more confidence





"...like Bob Jones Kira!" Everybody thought that was an interesting notion but they didn't know where to go with it. So they kept working at that romantic notion because they felt a certain segment of the audience would respond to it, like a *Phantom of the Opera* scenario. Over the years, they kept coming back to the idea of romance and finally just gave into it. Nana [Visitor] and I felt all along that it might happen, but we weren't lobbying for it. When it happened, it all seemed natural and we just went with it.

**What was dog-to-dog like like on *SG-1*?**

There were always instances when the tensions on the set would rise and then subside. There were always times when, maybe, somebody mighted a little harder than they should have. But I don't think anybody ever took it the wrong way. Our *Star Trek* was a pretty good team but we were very serious about what we were doing. We weren't like *The West Wing* characters who always seemed to be having fun and good times. There was a darker show and so things were more intense. We had a very intense Captain who ran a tight ship.



that I was part of a team and that, as a team player, this would bring his moments.

Being one of the most memorable *SG-1* moments had to be the romance between him and Kira that sprung from "Necessary Evil".... The romance has never something that was planned. It was just one of those things that evolved over the years. I believe it was after "Necessary Evil" and we had gone through that whole flashback scenario. Michael is in the present is able to solve the mystery and he realized that Kira, who had been his only friend, ultimately betrayed him. At the end, Michael leaves at Kira with disappointment and the audience is left not knowing what is going to happen. The next day, everybody was looking at the dailies of that episode and there was something that they picked up on that last take. One of the writers said, "Look at that! Holy

**"Over the years they kept coming back to the idea of romance and finally just gave into it. Nana Visitor and I felt all along that it might happen but we weren't lobbying for it."**





Among [Brooks] could be quite an intimidating force on the set and that tended to make the rest of the show more serious.

You played Odo in the past and present in the flashback sequences in the storyline that dealt with his origins. Was that difficult to do?

I loved the flashbacks. There was something amazing about being able to go back to the past and create what would eventually become the present. That also applied to the episode where Ikin meets Odo in the future. It was marvelous to be able to change the pallet up a bit. I remember in "Necessary Evil" how Odo became more confident in himself after starting out being full of angst and confusion. He felt he was a think bot, so, as he needed room himself, he gained more confidence.

How was Odo's relationship with Quark?

Armin Shimerman and I get a kick out of it when people say they loved the Odo/Quark relationship because the reality was that over the seven years there was only one episode, "Ascent," where we were the A-story. Usually we were the spice; I would walk into the bar and we would insult each other. It was always just a few lines. But sometimes the smallest moments can become memorable and I guess that's what the Odo/Quark relationship was about.

Mike suggested that you should begin directing Star Trek episodes?

Jennifer Frakes. One day he was on the set directing us and I was talking to him about how he made the transition to directing. At one point, he said, "You should direct." I said, "I don't know if I have the chops for that." He said I was crazy not to throw my hat in the ring. The thing about Rick [Berman] is that when he let his actors direct, you had to really go through



**"Armin Shimerman and I get a kick out of it when people say they loved the Odo/Quark relationship because the reality was that over the seven years there was only one episode, 'Ascent,' where we were the A-story. Usually we were the spice; I would walk into the bar and we would insult each other."**

the entire process: the casting, the directing, everything. It took a serious amount of time and preparation. Jonathan kept insisting that this was a gift the producers were giving us and that I may very well take advantage of it.

So I went to Rick and said I was thinking about directing and he said "Yeah, I've been wanting to give you a go!" I was tentative. One day I was walking to my car and Rick comes up and says "So are you ready?" and I was like "What?" He said, "Well I think you'd better be, because you're directing the next show." So I was thrown in the pool and I had to start swimming.

**What was most challenging about directing Deep Space Nine?**

With Star Trek there was a specific style of shooting. Rick's approach to directing Star Trek was much more classical. You never cut on a moving shot. You had to have the right amount of close-ups, medium shots and reverses. You had to tell the story, and directing Star Trek really taught me a lot about the basics of film making.

**How would you rate your performance as a Star Trek director?**

Of the eight episodes I directed, I would say two were really great, four were perfectly fine and respectable, and two, in my estimation, just did not hit the mark. And there were different reasons for that. Sometimes the script was not quite ready when we had to shoot it. Sometimes it was because I really didn't have a take on the story. I had a lot of support when I was directing Star Trek but, when the show was winding down and people began asking me if I was going to continue to direct, I still did not feel I was ready to go into the directing wilderness.



**"Of the eight episodes I directed, I would say two were really great, four were perfectly fine and respectable and two, in my estimation, just did not hit the mark. And there were different reasons for that. Sometimes the script was not quite ready when we had to shoot it. Sometimes it was because I really didn't have a take on the story."**



**What was funniest about working on the show?**

The humor came mostly from exhaustion. The hours were terribly long, especially for me because I had to deal with putting the makeup on and then taking it off at the end. There really wasn't a lot of goofing around on the set per se. But God, there were three shows when I would have to spew out a great amount of technobabble and the silliness that would come out of my mouth would just crack me up as well as anybody who happened to be within earshot.

**How did you feel when DS9 was over? Did you leave it with mixed feelings?**

We all knew season seven was going to be our last season and so we were emotionally building toward that end. I knew it would be poignant. It was seven years working in a family. It was hard seeing it come to a close, but I felt we had told the stories we had to tell, everything was bring-



**"A lot of people asked me if I was worried about being typecast after the show ended. I told them it was too late for me to worry about something like that. I am who I am."**

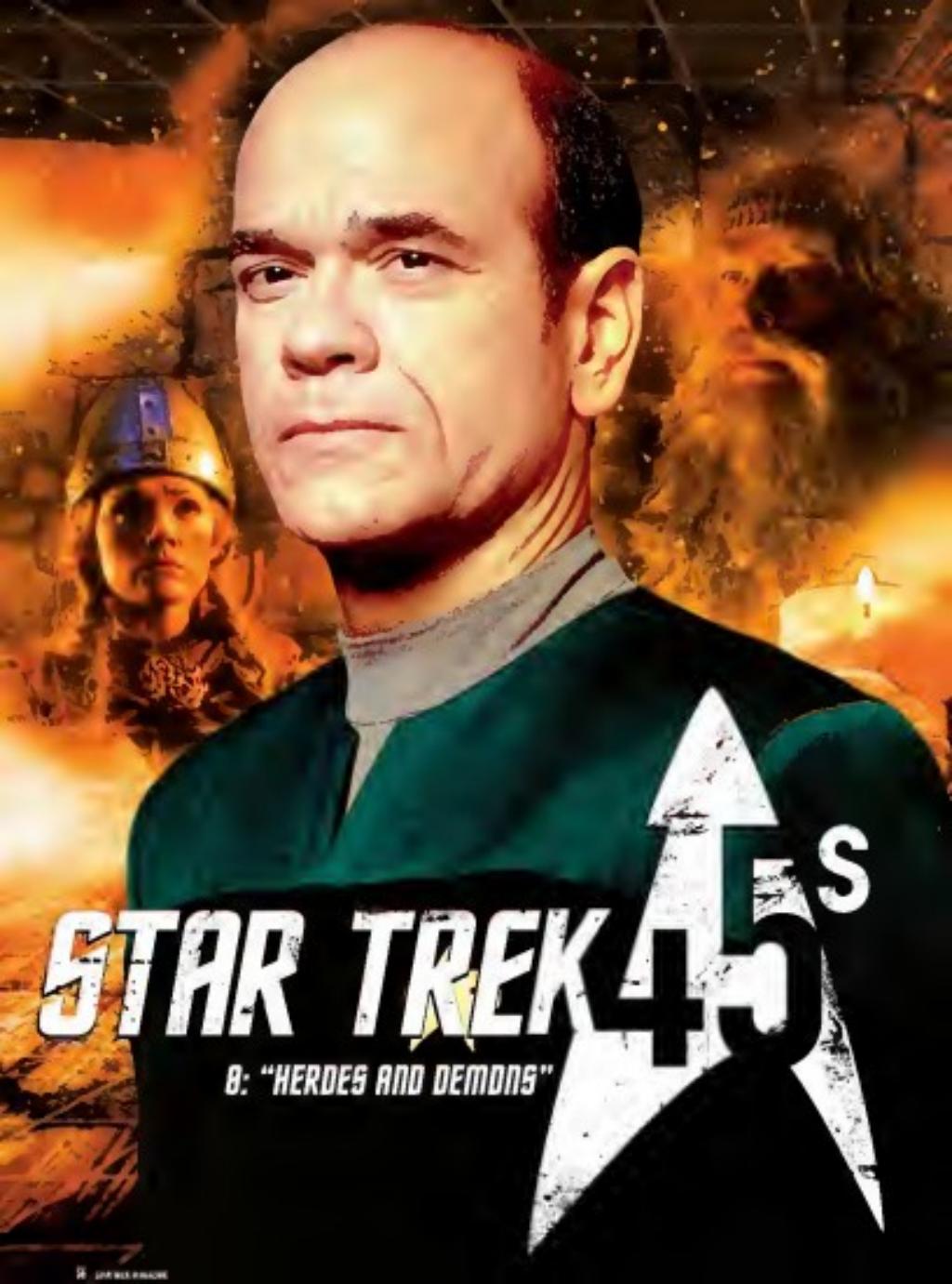
reached in the right way and, quite simply, it was time. *DSP* gave me a lot of practical things. It put my foot through college and it bought us a beautiful home in Northern California. But it also gave me a connection with an audience the likes of which I'll never have again.

You've kept being busy post-*Doctor Who*? *Star Trek* is not the first exposure a television audience has had of me. A lot of people asked me if I was worried about being typecast after the show ended. I told them it was too late for me to worry about something like that. I am who I am. I'm a character actor. And because of that I can do a lot of other things. Don't get me wrong, I love it when people come up to me and yell "Ooo!" Being recognized is what happens when you're a character actor in a hit series.

What did you think of the most recent *Star Trek* movie?

This is the first time in my public arena that I'm admitting that I have seen the most recent *Star Trek* movie. And I'm embarrassed about it, to be perfectly honest. It's not that I didn't want to see it. For me that movie is just one of those strange things that has just slipped through the cracks. Maybe it's a bad idea thing. A





# STAR TREK 45°<sup>S</sup>

B: "HEROES AND DEMONS"

1995 saw the start of the fourth Star Trek television series, *Voyager*, running alongside *Deep Space Nine*. The show's first season included some unusual episodes – including the 380th broadcast Star Trek episode, "Heroes and Demons"...

### HEROES AND DEMONS



**S**tar Trek: Voyager's 12th episode was never likely to set the world on fire, coming so early in the opening season. Harry Kim, Neelix and Chakotay get trapped in Neelix's holodeck recreation of the "demons" saga, and only holodeck Doctor "Schizoe man" can save the crew from the phantoms beings that have woken up. The characters are all still a little undeveloped and the actors either stiff with each other, but that's to be expected this early. The idea for the episode, by former TNG and DS9 writer Michael Shanks, was developed before the details of Neelix's had been worked out, so it is no wonder it comes across as rather generic. However, the abstract notion of freeing the holographic Doctor from seeking and letting him loose on the holodeck is important, even if the *Banana!* high-fiving material is rather lightweight. Thus, however, is not what this episode is about – it's all about starting to grow the character simply known as the Doctor (Robert Picardo).

Taking an established myth or an historic period and building a Star Trek episode around it is something the original series often did. Whereas there is a scientific reason for the characters from Romulus to end up in Voyager, the original series frequently had such characters pretending to be gods in the presence of less sophisticated life forms.

"Heroes and Demons" does much at an early stage to establish the nature of the holographic Doctor. He's essentially the Spock-Dots analogue in Voyager, but much of the possibilities of the character would come from Robert Picardo's performance. The humor he brought to the episode and the nature of Shanks' script expand the initial parameters for the character, giving him a direction for growth that would be lost on throughout the series.

Star Trek's holodeck episodes were often built around threatening malfunctions – either trapping crewmembers within the holodeck environment, or by having a holodeck malfunction threaten the entire ship. By the time *Voyager* came along, the "holodeck malfunction" episode was perhaps



## "HEROES AND DEMONS"

Written:	Naren Shanker
Directed:	Les Landau
Broadcast number:	360
Production code:	112
Standby:	40090.2
Novelization:	None
First broadcast:	April 24, 1995

The same day, a bomb sent by the Unabomber "Ted" Kaczynski kills lobbyist Gilbert Murray in Sacramento, California. Five days earlier, 168 people were killed in the Oklahoma City bombings; not off by Timothy McVeigh and Terry Nichols.

Jeopardy host Art Fleming died aged 70 that day, and the day after, dancer and actress Ginger Rogers died aged 83.

A week later, Jacques Chirac was elected President of France.



something of a chaste. At first glance, "Hewey and Beemer" appears to be just that – another half-baked malfunction (and for all that she is on the ball scientifically in this episode, even Janeway needs an off-the-wall boor). However, the half-bad that the "Fawlty" program has been infiltrated by photons means it is new (although even that would be repeated in "Bride of Chakotay").

From the opening film on, it is clear that Voyager is a very different form of Star Trek than immediate predecessor Deep Space Nine. Although there is no "saga self" setting up the pedimentum of the starship, the titles clearly depict the awe of space exploration. They are majestic, showing the starship exploring "strange new worlds" as the title would say (although there is no sense of the dangers the crew of Voyager might face, given they are essentially lost in space). Compared to Deep Space Nine's rather sedate pace around and across a fixed-in-place space station, it is clear Voyager is a throwback to classic Star Trek.

It's a return to exploration (even if it has been enhanced on this new). If Deep Space Nine stands still, Voyager is all about movement, about where's "out there".

The repetitive "I remember" in the crewmembers' conversation with the characters in "Heroes and Demons" (Neelix and Chatokay then the Doctor) may at first glance appear to reveal the "repeated scene" scenario from 1993's "Caret and Effect." However, given this episode aired in 1995, it is



**"Prior to Peter Jackson's *The Lord of the Rings* movies, the nearest fantasy fans got to living out their myth and magic obsessions was through computer games: 'Monsters and swordplay, that sort of thing,' as Chatokay says in 'Heroes and Demons'."**



# READERS' MEMORIES

Most fans will admit that holodeck episodes are rarely the best. It is often an excuse to show something other than a science fiction world (until Captain Proton came along), and the malfunctioning holodeck safeties became a bit of a cliché after the millionth time. "Heroes and Demons" is different, however, because the episode focuses on our much loved holographic hero, the Doctor. In season one, the Doc was still confined to Sickbay; being confined to one room for the bulk part of three seasons does pose problems in terms of character development. How can earth can you focus on a character that will be stuck in Sickbay for the entire season? It might save money on set designs, but it will make for a pretty boring story.

In comes the holodeck to the rescue. The Doc really develops in this episode; he chooses his first of many romances, experiences his first love, and goes on his first away mission. You can see that Robert Picardo relishes in his new found freedom; his acting is absolutely terrific, pulling off humor with ease. The straight man is funny. In fact he is the funniest character of all.

**Gwynneth Harrison**

A standout episode which gave the Doctor his first chance to get out of sickbay, although perhaps it doesn't quite deliver on the Beowulf story. It's fun, but the phony beards distract a little and I was a little disappointed that the 'great horror' of Grendel was simply a bigger version of what they'd captured by transporter.

There was a good shot near the end when Perle is in the background doing something at a console. In the foreground is the mini photonic lifeform in its forcefield, a common device used where the camera stays in the same position focusing on the foreground, then changes focus to the background and we see Perle clearly. Normally that wouldn't be remarkable, but the alien isn't real so it becomes a clever effect that fits the illusion into the scene perfectly.

Kim's mentioned a lot, but what at

first seems to be another Kim episode turns into the Doc's. We get some different pairings, such as T'eebs and Perle, and Tuvok and Chakotay... and Janeway and her now hairstyle fit into that category too! It didn't suit her and made her look like Colonel Kira!

**Robin Bradley**



**"One of Voyager's best first season episodes. I love the atmosphere, the use of the Doctor, the Valkyrie babe, and a lovely rousing score. All great fun!"**

**Author David A McIntee**

much more likely that Shatner and company were influenced by the rise of computer role-playing games. The repeated situations reflected what occurs when the player encounters (and re-encounters, when replicating a level or some) computer characters — they say and do the same things as before. Prior to Peter Jackson's *The Lord of the Rings* movies, the most fulfilling fans got to live out their myth and magic obsessions was through computer games. "Members and everything, that sort of thing" as Chakotay says in "Heroes and Demons".

By 1995, first person shooters were going way to more sophisticated fire-and-forget-style games. *Alone in the Dark* was a more popular fast-paced game, while *Worms* X offered that genre's playability (long before the online world dominated role-playing games). It'd be a few more years before the first *First Person Shooter* would look anything fitting into high-

spec, but the seeds were being sown.

It can't be said that the mid-1990s was a strong time for science fiction on American television, although two TV shows were entirely built around such topics. Both *Galaxy Quest* and *Ren & Stimpy* started the same year this was broadcast, bringing myth and legend (both from traditional human) to prime time TV. The studio staginess of the former entertainment and the rather clean fatalities of the Vikings in "Heroes and Demons" might appear like anachronism, but that can almost be excused, after all, a holodeck experience rather than the real thing.

As the episode is all about the Doctor's development, his experiences "playing" in this holodeck "game" are as important to him as real-life experiences, in the same way that the original myths behind *Alone in the Dark* and *Worms* provide necessary experience and life lessons, without necessarily putting your own life in danger.

When he arrives in the simulation, the Doctor takes time to strike the tree branches and sniff the flowers. He luxuriates in the soaring feeling of the environment he's experiencing, before the events of the story sweep him away. In a brief period, he experiences all kinds of sensations, from erotic to instant romance. In addition, he encounters love and loss and grows in himself. It's the first big challenge for the character, something represented by other commentaries as more a dozen than a man.

"Heroes and Demons" was the launch pad for the future character development of the Doctor. It pointed to the potential within the character, his quest knowing that of Data. To his fans, Grendel has to be seen as a full equal to his human crewmates.

**Brian J. Rebb**

*The series continues with "Reckoning" on page 88.*



# 45 Lost & Found

This issue we turn the spotlight on some behind the scenes shots of the original U.S.S. Enterprise, courtesy of David Tiliotta's archive of lost images, with commentary from Trek historian Larry Nemecek.

What better way in which to polo around the archives and restored clips this issue than the non-human star of Star Trek: none other than the "Big E" herself? And why not revisit the grandest of all the Enterprise incarnations, "Prime" James Kirk's original NCC-1701?

Of course, any Trek fan worth their salt recognizes this first still: the rendezvous of the Enterprise with 1960s relit freighter Botany Bay in "Space Seed." While post-production records are sketchy about details from the 1960s series, we do know that the George Westheimer Co. is

the vendor whose turn it was to supply the options for this episode. Best guess places this filming date in late 1968 or early the next year, late in the first season.

Building a miniature was no cheap fest in the 1960s, especially on Star Trek's limited and always-stressed budget. Even the Klingons had to wait two years to get a ship model built and onscreen. The Galileo shuttlecraft and Romulan bird-of-prey were the only other models afforded in Season 1, so this was an especially rare one-use model (though its sole footage would be recycled as the

automated freighter Woden a year later in "The Ultimate Computer"). The bluescreen provides the best color needed for the later compositing of optical elements - including a small panel to cover both the mounting stands of the models and the gutter crouching low to move the smaller craft's pipe, providing the scene's only motion. Note too that, with matte-sets of two passing vessels too costly to shoot and scale separately, the Botany Bay had to be built large up-front so it and the 11-foot Enterprise main miniature could be filmed simultaneously, in one pass.



Our second image is from further back in time: the dotted "grilles" on the back of the nacelle endcaps (and short arced strips along the saucer-top running lights) mark this as footage shot for the second pilot episode, "Where No Man Has Gone Before," sometime in late 1965 or early 1966. As with the first pilot, the visual effects studio used for shooting was the Howard Anderson Co., then on the Desilu lot. With the Enterprise lined up for a flyaway shot, note the "dolly tracks" on the floor at right to smoothly guide the wheeled camera, along with the geared pan/tilt head – normally used to tilt and rotate a camera, but here intended to move the mounted filming model itself. The footage and angle, however, was never used in the pilot, or any other episode, making this clip frame an even cooler find.



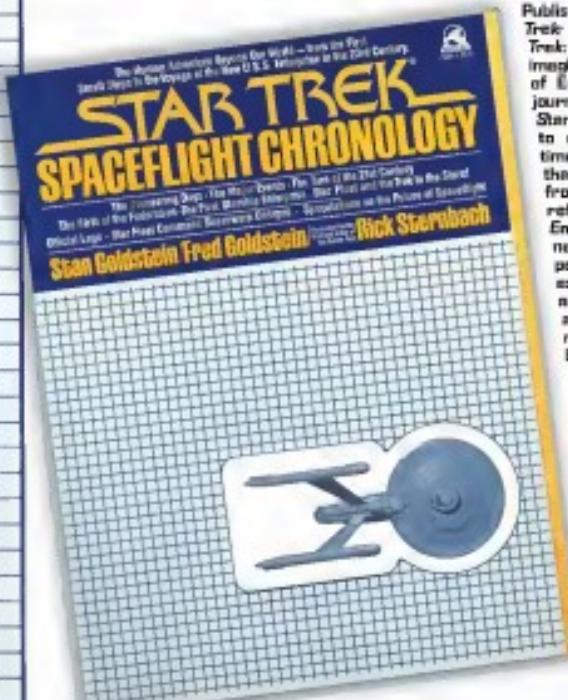
STAR TREK  
SC-144 · TK-1  
7-31-66  
DUPE  
R·G



Finally, this four-shot montage of collected clips shows how the basic compositing process works with live-filmed models and optical elements in the pre-digital era. The upper-left image is actually the film leader for the bluescreen element at upper right, with the rough shot info scratched onto the raw film with date, scene number (144), take number (1), and the fact that the footage is from an internegative (a duplicate, or "dupe," negative). The episode itself is not indicated, but producer Bob Justman's early philosophy on optics was to make most of them

multi-purpose and reusable. Still, this ship angle sequence appears in both "Mudd's Women," which was the second show filmed, and "The Man Trap," which was the first episode aired, only some five weeks after the take was filmed. The stage setup appears to be Howard Anderson's. At lower left is some standard footage from a later shoot, complete with the black matte dropped in to accommodate that filed footage – and at bottom right the completed effect can be seen, as used for Eden in Season 3's "The Way to Eden."<sup>A</sup>

# STAR TREK SPACEFLIGHT



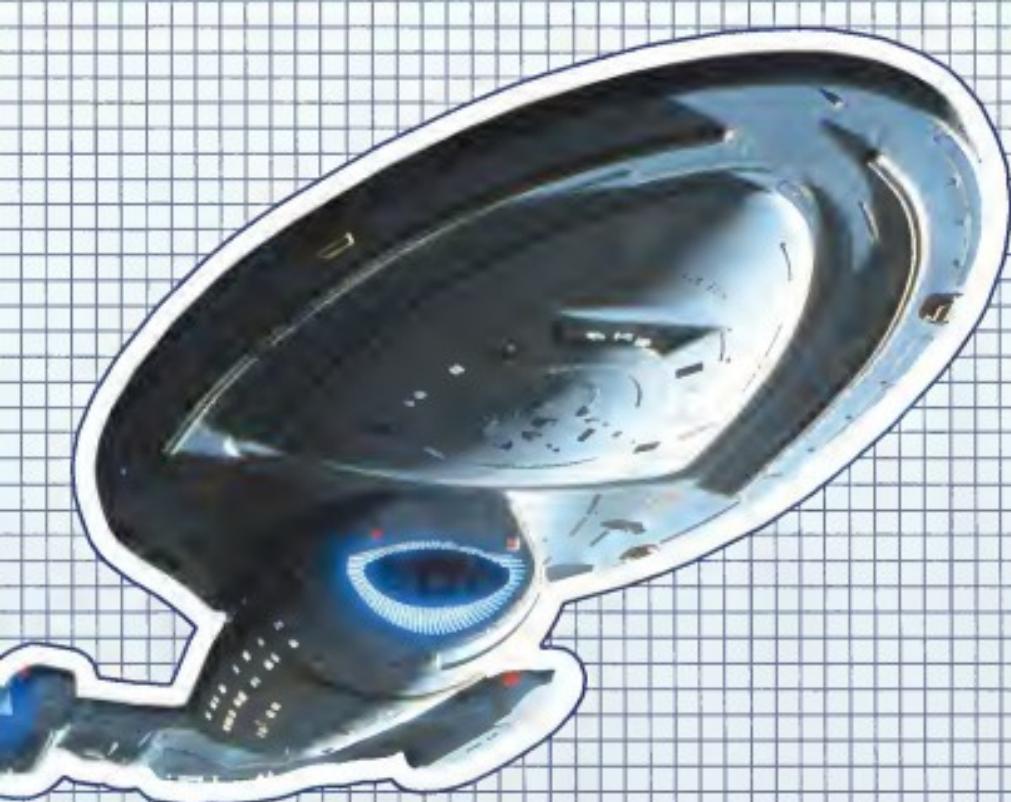
Published in January 1980 as a tie-in to *Star Trek: The Motion Picture*, the original *Star Trek: Spaceflight Chronology* presented an imaginative look forward, offering a glimpse of Earth's "future history" as humanity journeyed to the stars. Written by brothers Stan and Fred Goldstein, the book is filled to overflowing with a comprehensive timeline of space exploration and travel that spans more than two centuries, from the launch of Sputnik 1 to the refitting of Captain Kirk's U.S.S. Enterprise. Inspired snippets from news articles and mission reports, personal logs or letters home, and excerpts from "historical documents" are accompanied by beautiful paintings and line illustrations of famous or noteworthy space vessels, all provided by artist Rick Sternbach. Though much of the data contained in the book has since been superseded by information presented through *Star Trek* television episodes and films produced after its publication, the *Spaceflight Chronology* remains a fan-favorite reference book.

We can't hope with a single issue to fill in all the gaps which the *Star Trek* timeline has introduced in the years since the original *Spaceflight Chronology*. Therefore, we invite you to view the following pages as a salute to that remarkable work, and perhaps even as "excerpts" which might be added were an updated version of the book ever to become a reality.

Words: Dayton Ward and Kevin Dilmore



# CHRONOLOGY



# STS-95 POST-MISSION REPORT – FOR PUBLIC DISTRIBUTION

1998

National Aeronautics and Space Administration (NASA)

<http://www.nasa.gov>

Space Shuttle OV-103 Discovery

Launch Pad 39-B

Launched October 29, 1998, 10:19:04 Eastern Standard Time

Landed November 7, 1998, 12:04:00 Eastern Standard Time

Landings Site: Kennedy Space Center, Florida

Mission Duration: 8 days, 21 hours, 44 minutes, 26 seconds

Mission Commander: Charles L. Brown, Jr.

Mission Pilot: Steven W. Lindsey

Mission Specialists: Pedro Duque, Scott E. Parazynski, Stephen K. Robinson

Payload Specialists: John H. Glenn, Jr., Charles Duke

## Mission Highlights

SPARTAN pressurized module science package

Spartan 201-5 free-flying payload deployment and retrieval

Hubble Space Telescope orbital systems test

International Extreme Ultraviolet Ultraviolet science package

Effects of space travel on the aging process

The ninth launch of the Space Shuttle Discovery also marked the second NASA mission for astronaut John Glenn, 35 years after his initial flight. The United States senator from Ohio and retired Marine officer was one of the seven military pilots chosen to participate in Project Mercury in 1959. In February 1962, Glenn's flight aboard Friendship 7 made him the first American astronaut to orbit the Earth.

In addition to the science experiments and tasks contracted on the Hubble telescope and Spartan free-flyer, Glenn himself was the subject of several experiments and data gathering exercises throughout his research into the long-term effects of space flight and weightlessness as they relate to the aging process, as well as immediate, real-time impacts to elderly space travelers. Senator Glenn is one of four surviving members of the original "Mercury Seven" astronauts, and the only one to have flown on a Space Shuttle.



## SCIENCE LESSON FROM MARS ARES IV CREW OFFERS CLASSROOM INSTRUCTION FROM 150 MILLION KM

2032

### Associated News International report (incredulous)

Millions of young students around the globe got a first-hand account of the daily events on Mars from the planet's only two residents. Members of the Ares IV mission to the red planet made a 35-minute transmission specifically for classrooms to keep up with international's long-standing tradition of communicating with Earth children during space flight.

Mission specialists Linda Novakovich and Rose Kanagawa led the lesson from their base on the Mars surface. They discussed some mission objectives, including their collection of rock and mineral samples from a lava plain. They also talked of winter conditions on the planet, and shared details of their daily routines.

"More than 100 years ago, author H.G. Wells described Mars as a hostile planet with an ancient, superior civilization set on conquering Earth," Novakovich said to students. "I believe he dreamed of a day that Mars would be teaching us rather than invading us."

Kanagawa noted for students that while the orbits of Earth and Mars create distances between the planets as close as about 55 million kilometers and as far away as about 400 million kilometers, the planets normally were about 150 million kilometers apart.

"We're about as far away from you as you are from the sun," Kanagawa reported. The astronauts successfully landed an Mars four days ago as planned under the International Space Agency mission. NASA assisted with the classroom transmission as it has with all communications between Earth and the Ares IV team since the mission's launch.

Mission commander Lieutenant John Kelly did not participate in the transmission. Kelly will remain in the Ares IV non-flyer command module in orbit of Mars during Novakovich and Kanagawa's excursion to the planet's surface, which is expected to conclude in three days.

# ARES IV

## MARTIAN EXPLORER

2032



Ares IV was the fourth manned landing on Mars, following the Ares III landing in 2031. Originally intended as the first part of a multi-stage mission which would have culminated in the establishment of the first permanent Martian colony, the plan suffered a tragic setback after the loss of the Ares IV command module and the mission commander, Lieutenant John Kelly. Though mission specialists Rose Kumagawa and Andrei Novakovich were rescued with the arrival of Ares V three weeks later, the unexplained nature of Ares IV's disappearance delayed colonization efforts for nearly a decade.



### SPECIFICATIONS

Length	42m
Beam	9.6m
Draught	9.4m

### SHIP'S COMPLEMENT

Mission Commander	1
Mission Specialists	2
Standard Ship's Complement	3

### PERFORMANCE

Cruising Velocity	35kph
-------------------	-------





# DEEP SPACE EXPLORER REACHED THETA SYSTEM

## THIRD MANNED INTERSTELLAR FLIGHT CONTINUED AFTER CONTACT LOST

2037

**COLONEL STEPHEN RICHEY**

ESS Charybdis  
Mission Commander's Log (Recovered in 2105 from a personal journal)

Day 8 since the onboard computer awakened me from hibernation to receive mid-range scanning data from Theta 116 as we prepare for our first encounter with a star system outside our sun, and what I learned already is nothing short of amazing. All attempts to repair the communication system have proven futile, so we resorted to writing down everything the old-fashioned way.

This ESS carries eight plants, two more than have ever recorded a solar system from Earth. Some of the planets are burned and scorched by the star they orbit, but one planet - the furthest one out - is worthy of closer examination. Theta VIII, ESS call it, has an acceptable surface water and an atmosphere of nitrogen, methane and liquid neon. It's set in nothing but ice, with surface temperatures averaging nearly 300 degrees below zero, and the probe I sent earlier has picked up wind speeds of up to 320 meters per hour. I suppose it could be inflated with pressure domes or underground structures, but I wouldn't want to live there. We're going to take a closer look, and we should make orbital surveys in.

I've held off analyzing the rest of the crew. Their part of our mission is to record data on long-duration crew habitation. I figure I'll let them sleep as long as possible. I have to admit, walking past those 14 occupied sleeping chambers gives me the good, old-fashioned willies sometimes. Even though they are my friends and colleagues, I still choose to monitor the chamber control panels rather than peek through the glass when I want to check on them.

I also should note that I've remembered Doctor Berning's advice on all work and no play turning me into a dull bug while in solitary duty. I exercise, I journal, as this log will attest, and I've been taking reading - from a well-printed book, no less, that I found stashed in the supply stores. But for anyone listening, save yourself the name and skip Nobel Royalty by Todd Maclellan. Badly written - best place to eat, but I'm pressing on to finish it, doctor's orders and all that.



# MANNED VESSEL TO CHALLENGE 'WARP BARRIER'

ZEFRAM COCHRANE CONVERTS MISSILE INTO FASTER-THAN-LIGHT SPACECRAFT

2063

**JULY SUDANE, CONSULTING AERONAUTICAL ENGINEER**

Personal Log:

No wing aircraft get this kind of the ground within the next... if I can't get 200 m/s enough from the cleaned battle.

Today was especially trying. After an afternoon of systems checks and a few readings on the Phoenix's thruster assembly for the liquid-helium engine, Zef decided to start testing into the assembly himself. I managed to stop him before all hell broke loose, and when I mean hell, I'm talking theta-level emissions, which in came damn close to exposing us all to with his clumsy tinkering. That's when I received news of getting you down to keep working hard, which didn't sit too well with her. He stormed out, and when I found him later and tried to apologize, well, if he hadn't been drinking before, he sure as hell had been by then.

Since I locked down the thruster problem, I'm on some inspection on the Phoenix and was pretty pleased to see the U607 engine that will power her first stage is good to go, and all stage sizing modifications are complete. The Phoenix herself is close to flight ready, with the plasma injectors functioning at optimum levels and the "space warp generator" exceeding the standards for every last test.

Yes, this thing has come a long way since starting out as an intercontinental ballistic missile, a weapon made of... instead of whatever it ends up being, or whenever it ends up taking us. If we're successful, history is sure to provide a much brighter portrait of Zefram Cochrane than he's painting for himself these days.

I just hope I can hold everything together.



# PHOENIX

## WARP DRIVE PROTOTYPE

2063

Constructed from a Trident series intercontinental ballistic missile (ICBM), the Phoenix was the first manned warp-capable vessel launched from Earth. The crude prototype was developed by Dr. Zethrae Cochrane with the help of engineer Lily Sions as well as a small group of support personnel who contributed to the vessel's construction and subsequent launch. Modifications to the missile were conducted within the weapon's original silo in Bozeman, Montana, and the Phoenix was launched on the morning of April 5, 2063. After achieving orbit, Dr. Cochrane and two other crewmembers activated the ship's "warp drive" and accelerated the vessel beyond the speed of light itself. The experiment was a resounding success on many levels, not the least of which was it being the impetus for humanity's first recorded contact with beings from another world.



### SPECIFICATIONS

Length (Launch configuration)	35m
Length (Warp Drive configuration)	20m
Beam	3.1m
Draught	3.2m

### SHIP'S COMPLEMENT

Mission Commander	1
Mission Specialists	2
Standard Ship's Complement	3

### PERFORMANCE

Cruising Velocity	Warp 0.3
Maximum Velocity	Warp 1.2

# USS ENTERPRISE

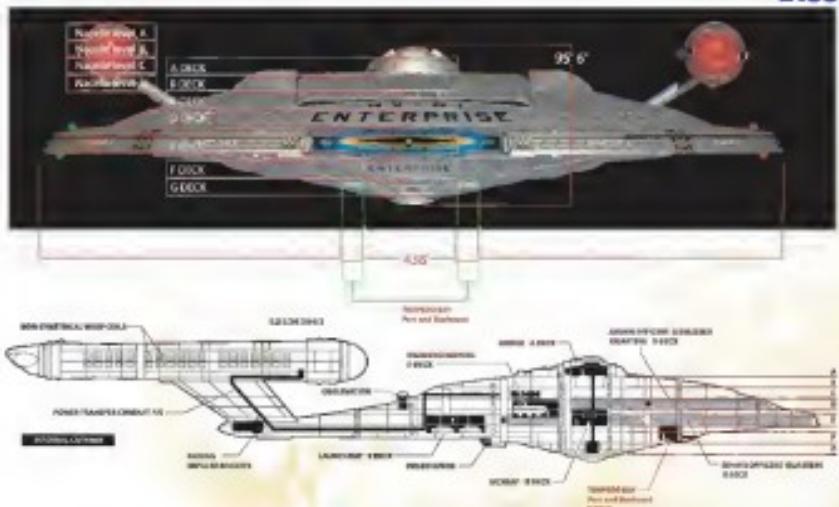
## NX CLASS

2153

### ENTERPRISE PREPARES FOR INTERSTELLAR WAR

FIRST NX EXPLORATION STARSHIP OUTFITTED WITH NEW WEAPONS, DEFENSES

2153



#### ENTERPRISE, NX CLASS

Duncan K. Walsh, Ensign  
Personal Log:

Our three previous missions returned us to Earth. Enterprise doesn't feel like the same ship I've been living aboard for two years. In preparation for our search for the Romulans and their patch-to-been super-enemy, our ship is being transformed. From a vessel of peaceful exploration into a battle-ready weapon of war.

Engines and technologies have been upgraded all over the ship, inside and out. The last round of the systems that are being upgraded and refined not only for our own protection but for delivering the justice our seven million dead certainly deserve. In that end, Enterprise now packs the punch of new photon torpedoes, each one minute to a target 50 times greater than before, and fitted with an antimatter warhead, carrying a destructive power similar to anything a starship has ever had before.

The strength of our hull plating is greatly increased thanks to a newly improved electromagnetic polarization system. Our ability to communicate with the Xindi and my other races we might encounter has been boosted thanks to upgrades to our universal translation interface. And how our tactical operations including data analysis can be run from the ship's newly retrofitted command center.

To me, however, the most notable change has to be the presence of the ship's new detachment of WARP-ASSAULT COMMAND OPERATIONS TROOPS or "MACOTS". This'll be the first

time any of us have seen them on a vessel - I apologize military troops, which I assume are here with the intent of engaging the Romulans in ground assaults. While my interactions with the MACOTS have been friendly and professionally, it's clear that their mission algorithms are very different from mine as a Starfleet officer (90). If things get dicey, it'll be nice to have them watching our backs.

I know what we're doing is necessary, but I hope that once we get past whatever it is we have to do in the Delphic Expanse, Enterprise will get back to the mission she was built for in the first place. I can't wait to be aboard her then. Assuming we survive the mission, of course.

View Thix sounded pretty dire, didn't it?





# CONTACT LOST WITH SPACE PROBE AFTER 181 YEARS

## FRIENDSHIP 1'S JOURNEY SPANNED MORE THAN 300 LIGHT YEARS

**2248**

### GEORGE MUZE, PUBLIC INFORMATION OFFICER Federation Science Bureau Report:

Having a month after its last transmission was received, Earth's oldest operating deep-space probe officially has been declared lost by Federation Science Bureau officials.

As reported by Paul Heron, one of the bureau's deep-space mission specialists, Friendship 1 was launched from Earth in 2867 on a mission of extraterrestrial contact, and disappeared from sensor contact 23 days ago.

"Friendship 1 far surpassed even the greatest expectations of her primary mission requirements," Heron said. "Data and images transmitted by the probe have made valuable contributions to space exploration which remain relevant today."

Built by the United Earth Space Probe Agency, Friendship 1 captured the imaginations of Earth citizens at the time of its launch as it carried a massive database of humanity's technological achievements, scientific discoveries

and cultural developments. Examples of fine art, music and holographic imagery were included in the probe's computer core, which was designed to be easily accessed by any reasonably advanced civilization that happened to encounter it. Upon contact, Friendship 1 was programmed to transmit a message that began, "We the people of Earth greet you in a spirit of peace and humility. As we venture out of our solar system, we hope to earn the trust and friendship of other worlds."

The probe was Earth's first to be equipped with a warp drive powered by matter/antimatter reaction. Capable of reaching top speeds of Warp 3.7, Friendship 1 is estimated to have traveled more than 300 light-years from Earth before its loss.

"The people of Earth enjoyed a tremendous run with this one," Heron said. "While we mourn the loss of such a historically significant space probe, we also accept that Friendship 1 has well beyond its warranty period."



# USS LOVELL

## DAEDALUS CLASS

2144-2192; 2264-

Daedalus-class vessels provided the backbone of Starfleet operations for more than a decade, transporting personnel and material to outlying beams as well as the first Earth colonies in nearby solar systems. With the advent of the NX Warp 5 starship program in the 2150s, it was

believed the Daedalus ships would be rendered obsolete. The Earth-Romulan War refuted that assumption when it was demonstrated that the workhorse Daedalus ships could be reproduced at a faster rate than the newer, more complex NX vessels. It's a testament to the Daedalus design that three such ships were chosen by Starfleet for use by the Corps of Engineers more than six decades after the last such vessel was retired from active service.

### SPECIFICATIONS

Length	105m
Beam	25m
Draught	40m

### SHIP'S COMPLEMENT

Officers	12
Crew	110
Standard Ship's Complement	122

### PERFORMANCE

Cruising Velocity	Warp 5.7
Maximum Velocity	Warp 7

## STARFLEET RESURRECTS ‘WORKHORSE’ SHIPS DAEDALUS-CLASS SHIPS RETURN TO DUTY AFTER MORE THAN SIX DECADES

2264

TIMOTHY PENNINGTON, FEDERATION NEWS SERVICE

SAN FRANCISCO – No, those aren't ghost ships from the birth of the Federation you may be seeing around – they're a sign that specialized help is on the move.

A trio of century-old Daedalus-class starships, mothballed for decades, is being returned to service for use by Starfleet's Corps of Engineers. Far from being a slight or result of the organization's slows and dawdling, Starfleet officials instead report that this action is part of a “grand design.”

“This is not a resource-saving measure or some sign that the Corps is underfunded as a resource,” said Admiral Miriam M. Jeffries, Chief of Starfleet Operations. “This is actually the fulfillment of a specific request made by Corps leadership that we were happy to oblige.”

“You’re specifically asking for them,” said Captain Robert Andrusas, Corps Engineers commander, before laughing. “The Daedalus-class has a storied history as a durable and reliable starship. It was a workhorse for decades, in peace and war time. Why wouldn’t we want to big around her?”

Daedalus-class starships began entering Starfleet service in 2145, nearly two decades before the Federation was founded. They served as one of the Federation’s primary exploratory starship classes and played key roles during the Earth-Romulan War. The last Daedalus vessel was retired from regular service in 2156, and now three of the ships which until now had been interned at Starfleet’s storage depot in the Quasar system have been re-commissioned for the Corps. The *Mosso*, the *Lovell* and the *Zander*. While outdated in many ways by the current roster of Starfleet vessels, Andrusas says he does not expect that to be the case for long.

“If you think our engineers are going to be content on a ship with century-old systems, you better think again,” Andrusas said. “They’re already retrofitting the Corps Fleet with as many of the latest advances in command, propulsion and tactical systems as they can cram aboard. These ships may not look like much, but I’d never underestimate a starship filled with ferile minds and talented hands.”

# USS ENTERPRISE

## EXCELSIOR CLASS

2293-2329



The Excelsior-class vessels were already in service for nearly a decade at the time of the Enterprise's commissioning. The second Federation starship to bear the name, the *U.S.S. Enterprise* NCC-1701-B was also the first in the upgraded variant class of Excelsior ships, featuring a larger secondary hull section and larger warp nacelles. Onboard system enhancements included greater weapons and defensive shield generators and an improved design of navigational deflector array. While the Enterprise served but a fraction of its projected lifespan, the Excelsior class itself was utilized for decades afterward, carrying on the tradition of "workhorse" vessels established by the *Dreadnought* and *Constitution* class starships from previous generations.

### SPECIFICATIONS

Length	511.25m
Beam	195.64m
Draught	86.76m

### SHIP'S COMPLEMENT

Officers	182
Crew	648
Standard Ship's Complement	750

### PERFORMANCE

Cruising Velocity	Warp 7.2
Maximum Velocity	Warp 9.6

## LAUNCH OF U.S.S. ENTERPRISE NCC-1701-B

### Excelsior-Class Starship Bears Legendary Name

2293

#### JOHN HARRIMAN, CAPTAIN

Personal Log, Stardate 9714.9

Well, tomorrow's the big day—the six of "James T. Kirk, captain of the Enterprise," finally comes to a close, and brings with it the time of John Harriman, or as a lot of people like to pronounce it, "Who?"

Tomorrow, I take command of the first ship in almost 30 years that carries the name Enterprise, but won't have Jim Kirk sitting in its captain's chair. Since Captain Spock commanded the original Enterprise for a while, when that ship was an Academy training vessel, but not a lot of people even remember that. Instead, when they're rooting off Enterprise captains a few years from now, they'll go from Arther to Pike to Kirk to me. Talk about loving your big boots to bits.

I think I've met with just about every admiral in Starfleet, and each of them made sure to remind me about "the Enterprise legacy." It carries all the way back to the American Revolutionary War, and is represented in just about every chapter of history leading up to the point where the logo is being passed to me. All I have to do is not drop it. Piece of cake, right?

Or, maybe if I didn't have enough to worry about tomorrow, taking a test flight with a new ship that doesn't even have all of its subsystems up and running, all while carrying a gaggle of new-reporters? Captain Kirk himself will be aboard, at

Starfleet's invitation, to "send us on our way." How many nights' sleep did I lose, reading about his Enterprise misdeeds? My father always hated those adventure novels they still publish from time to time, marking it with the hating bookend and tagline on my. He was right, reading the actual accounts was even more exciting than the sensationalized versions in those novels. What am I going to say when Captain Kirk walks onto that bridge tomorrow? And is there anything more terrifying than having your childhood hero looking over your shoulder while you work?

I just hope I don't show up all over that nice, brand-new captain's chair.



# THE EAGLE LANDS – AGAIN!

## FIRST HUMAN MOON LANDING RECREATED TO CELEBRATE 400TH ANNIVERSARY

2369

JOHN COFFREN, BFP TODAY

Houston, Tranquility Base here. The Eagle has landed.

Those words, first uttered from the surface of Earth 400 years ago tonight, concluded a four-day journey recreating the historic Apollo 11 mission. Captain pilot Jim Heger, Amy Strouss and Paul Abell, working in respectively for original Apollo astronauts Neil Armstrong, Edwin "Buzz" Aldrin and Michael Collins, simulated the flight from launch to lunar touchdown. The landing simulation also gained planning and preparation.

Supporting a cadre of more than 500 volunteers — thousands of people who worked to accomplish the original moon landing in 1969 — Heger, Strouss and Abell were launched from Earth's Kennedy Space Flight Museum aboard an authentic Saturn V rocket, the components of which were replicated over a two-year period using original construction blueprints. The vehicle, modified from the Saturn rockets used during the Apollo missions to serve a modern, clear purpose, lifted off from Launch Pad 39A, itself restored for the occasion to its original condition and functionality.

"We're trying to follow the original Apollo 11 mission chronology as close to real time as possible," Heger stated via a pre-launch interview. In order to accomplish this measurement task, the modern-day astronauts spent months training on a biographic simulation of the spacecraft, refining their respective roles down to the smallest detail. Upon entering orbit above Earth four days after leaving Earth, Abell remained aboard the command and service module Columbia while Heger and Strouss descended to the surface within the crusted confines of the lunar module Eagle. The only deviation from the original mission was the landing site; one kilometers east of the real Tranquility Base, which — along with Armstrong and Aldrin's preserved footprints as well as the artifacts from the original Eagle — remains an historical monument. The landing was observed by more than 300,000 spectators, most of them Earth residents, who watched from within a pressurized amphitheater constructed for the event.

"It's been a perfect day," Strouss said during an interview from the surface after the landing. "Stay tuned with us, and we'll see if there's a little bit."

From Columbia, Abell added, "I want to do this again in a hundred years."



# USS VOYAGER LOST PRESUMED DESTROYED

2371

(Based on Federation News Service Report)

Starfleet Command has reported a loss of contact with one of its newest vessels, the G.S. Voyager. During his morning press briefing, Starfleet Headquarters media relations liaison Commander Nicholas Minneci confirmed that all attempts at communicating with the ship have gone unanswered for more than 40 hours. Other starships are being dispatched to Voyager's last known location, even as unconfirmed reports from other sources are already listing the ship as having been destroyed.

Though he offered no details as to the ship's assignment or the time of its disappearance, Minneci did report that Voyager, an Intrepid-class vessel under command of Captain Kathryn Janeway, was dispatched to the Federation-Cardassian border. Speculation during the briefing centered around the ship's possible bring sent to capture members of Maquis resistance cells known to operate and hide within "the Badlands," an area inside the Cardassian Zone established just prior to the signing of the Federation and the Cardassian Union.

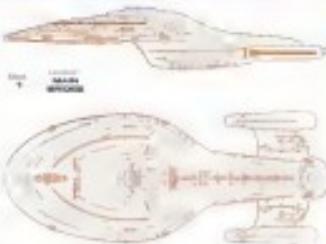
Adding to the mystery surrounding Voyager's disappearance is the presence aboard the vessel of Thomas J. Paris, son of Starfleet Admiral Oberon Paris. The younger Paris had joined a Maquis cell earlier this year after being discharged from Starfleet for undisclosed reasons. Paris was serving a prison sentence at the Auckland Penal Colony in New Zealand after being captured along with other Maquis rebels. "Thomas Paris was released into Captain Janeway's custody," Commander Minneci reported, "and was traveling aboard Voyager in an advisory capacity, due to his knowledge of the Badlands."

During the briefing, Minneci aggressively refuted all notions and rumors that Voyager had been destroyed, either by plasma storms in the Badlands or at the hands of Maquis or even Cardassian vessels. "I'd like to stress at this time that Voyager's official status remains listed as missing," the commander stated. "Every effort is being made to find the ship and its crew."

# USS VOYAGER

## INTREPID CLASS

2371



Voyager's period of Starfleet service is highlighted by its seven-year journey across the Delta Quadrant. After being pulled more than 70,000 light years across the galaxy by an unknown alien entity, during which the ship itself suffered damage and half its crew was killed, Captain Kathryn Janeway partnered with the survivors of a Maquis vessel which had suffered a similar fate. Melding both groups into a single crew, Janeway led her charges through uncharted space, encountering all manner of hostile adversaries as well as natural phenomena. Voyager itself performed far beyond all expectations and specifications, and underwent a variety of upgrades and refinements as its crew encountered alien technology, all with an eye toward helping them cope with their unprecedented situation. Upon its return to the Alpha Quadrant in 2377, Voyager underwent extensive study, and some of its unorthodox enhancements prompted new ideas in the design of starship systems.



### SPECIFICATIONS

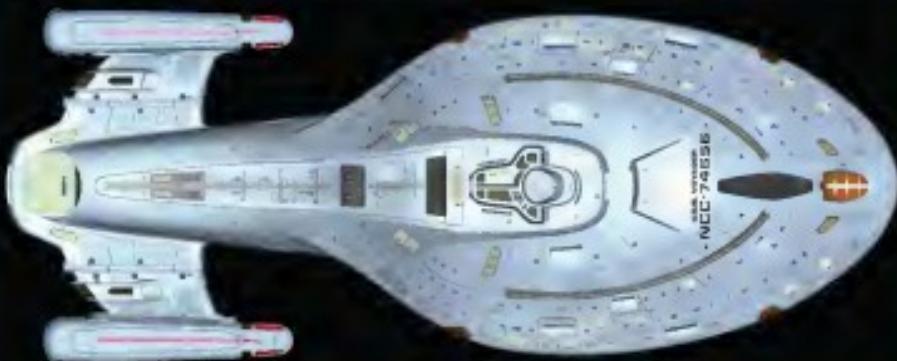
Length	344.5m
Beam	132.1m
Draught	64.4m

### SHIP'S COMPLEMENT

Officers	35
Crew	115
Standard Ship's Complement	150

### PERFORMANCE

Cruising Velocity	Warp 6
Maximum Velocity	Warp 9.975



# A FISTFUL OF DATA

In the DS9 Mirror Universe story "Through the Looking Glass," was Smiley O'Brien's rebel ship made by Cardassians? I only ask because when he and Sisko transport off it they do so in the familiar brown/gold ripples of the station's Cardassian transporter visual. Also, Sisko states that he hopes the station was designed by the same Cardassian as in his universe when they're trapped in the Processing so he can activate the self-destruct, but surely Kira would have her own code, not the same one as was first built into the system by the designer.

**Robin Bradley,**  
Basingstoke, England

You have a sharp eye there, Robin, because Smiley's ship from the Mirror Universe was indeed the same thing made out for the somewhat low-tech Bajoran "assault ship." In the ordinary universe, the damaged model built for, but barely seen once, Season Two's "The Siege." And recall that, in the other reality, Bajor is a proud – if not somewhat poor – member of the Zillises, with its own technology lineage.

Thus, it makes total sense that producers decided to use the existing craft for Smiley's rider as well. And such a craft, now with joint parentage, would be employed with Cardassian transporter techniques.

And as far that code, the mirror Kira may be the Lieutenant of Star One, but even she can't be everywhere and know all the codes, all the time!

Larry Nemecek answers your questions about the many different worlds of Star Trek...

In the Voyager series seven episode "Inside Man," near the end of the episode, Seven of Nine and the Borg holodeck eject from Voyager in an escape pod and Voyager is able to fix a tractor beam or transport the two of them out. However, when the pod arrives at the Ferengi ship it is empty and Janeway says that Seven is recovering and the holodeck has been deactivated. There is no explanation given for this turnaround – was an explanatory scene deleted?

**Bob Humphrey**  
Bristol, England

Well, Bob, you might want to go back and check again you are just assuming that "Voyager is unable to... transport the two of them out." Actually, only the tractor beam is seen to fail; the sonar cuts just in Janeway's sols if a beam-cut is possible. We are never told her shown that it can't. Thus, when the heroes turn up safe and sound, we have to assume the transporter did get a grip.



I've always been bothered by the plot of *Generations*. When Picard and Kirk are in the energy ribbon and decide to return to normal time, it's made clear that they can go back to any time they want. My problem is, why didn't they go back a week instead of moments before the point of no return? I know it wouldn't have made for a good ending, but it's hard to believe that they wouldn't choose a time in which Picard could save several planets and Captain Kirk at the same time.

Aaron Allman

Moncton, New Brunswick, Canada

Aaron, one of the rules of time travel stories seems to be that unless the intended insertion point in time is a known and controllable quantity, then yes, the story always needs that vagary, as Kirk and Spock learn in "The City on the Edge of Forever."

Still, *Generations* did have its story-telling flaws, and your point is well-taken. It's the kind of thing that co-writer Ronald D. Moore once spoke to me about in looking back at this, the first movie scripted by he and Brannon Braga: "A good example of what went wrong in *Generations* is that we let our wants and desires dictate too much of the story, instead of letting the story take its natural course. We wanted to include both crews; we didn't want to do a 'traditional' time-travel story; we wanted Kirk and Picard to meet; we wanted to crash the Enterprise; we wanted to

introduce the TNG characters to the big screen; we wanted to use Golan; we wanted to have a Delta R-story; and we wanted the captains to meet in uniform. Given this 'wish list' of plot elements, I think we did a good job; however, the creative process on *Fleet* Contact was much better: we let the story come first."

Still, we want our in-universe reason, not a behind-the-scenes apology. How about this: the further back in time one travels, the more these temporal "eddies" can be in flux and fracture into other, unintended timelines — and thus jeopardize an easy, definitive path to a desired fix in the observer's known dimension?

I sure hope that works. Overall, I agree with the first Starfleet captain in the *Delta Quadrant*, when she famously said, "Time travel gives me a headache." A



# VANGUARD: FORM AND SUBSTANCE

---

As Marco Palmieri fondly recalls, one of the best things about his time as an editor of *Star Trek* fiction was being able to expand the *Star Trek* mythos with stories featuring new characters and situations. One such effort was *Vanguard*, a novel series set parallel to the events depicted in the original *Star Trek*, co-developed with author David Mack, who still shares the duty of chronicling this book-only *Trek* saga with Dayton Ward and Kevin Dilmore.

But there are other contributors to *Vanguard*: the artists who helped to make it one of the most popular titles in Pocket Books' *Trek* line, namely station designer Masao Okazaki and cover artist Doug Drexler, whose work has inspired the writers from the beginning, and who share the same love of the series that inspired us all...

---



Unused cover art for Declassified.

I all started with an idea. And in this case, the idea was to show an expanded view of the original Star Trek – a different angle on the years in which Captain Kirk's five-year mission unfolded. What might have led to certain events in the TV series, and what effects were some of those events having on other parts of the Star universe?

That, in a nutshell, is how Vanguard began. And while its writers tapped away at their keyboards to answer those questions and the others raised by the series premise, publisher Pocket Books began the search for a designer capable of capturing the sensibilities of the original Star Trek, to develop a concept for the book's main setting, the Vanguard space station, Starbase 47.

Marcus Okazaki is a Brooklyn-born Star Trek fan living in Tokyo, where he works day in a medical school editing research manuscripts and teaching physicians and med students how to speak and write medical English. In his copious free time, he designs starships.

"I watched Star Trek during its first run back in the 1960s," Okazaki says, "but because I was pretty young I didn't understand the stories very well. It was only during junior high school when I started watching Star Trek in syndication and the animated series, that I became a card-carrying fanboy. I had

**"I made photocopies of the ships and cut out the parts to kitbash my own ships. It's a phase nearly every Trek fan designer goes through..."**



Marcus Okazaki, designer of space station Vanguard and the *N.S.S. Segovia*.

Stephen Whitfield's *The Making of Star Trek* and, after taking drafting as part of my industrial arts classes in 7th grade, starting obsessively drawing Enterprise, the ships of DS9, and designing my own starships. I then bought Franz Joseph Schmid's *Star Trek Technical Manual and Booklet of General Plans (aka Star Trek Blueprint)* and started drawing uniforms and insignias too. In 1981 I bought a copy of Roddenberry's *Ship of the Star Fleet*. I made photocopies of the ships and cut out the parts to kitbash my own ships. It's a phase nearly every [Trekkie] designer goes through, but it's a creative dead end because almost every arrangement of the basic starship parts has probably already been done. You eventually need to start designing your ships from scratch."

Two years later, Okazaki began to develop his own ship concepts, eventually creating exterior design images for Federation, Klingon, and Romulan

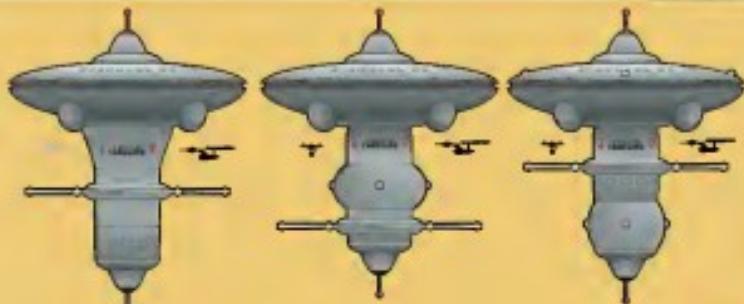


Vanguard top view; and bottom view showing possible ship positions along the external docking wheel.



Various approaches that were considered for the Vanguard communications array. The final version was a variation on #7, and assumes the dish is mounted on a rotatable ball joint, which is extended as needed.





Vanguard Station - Variants 1  
October 9, 2004 Nasao Okazaki

### Early station designs at its original scale.

spacecraft leading up to the original series, and preceding the revolution made by Star Trek: Enterprise. Okazaki's work therefore a very personal interpretation of the Star Trek universe, but an engaging one. His web site, the Starfleet Museum ([www.starfleet-museum.org](http://www.starfleet-museum.org)), merits in 2010 as a monument to his ideas.

"The Starfleet Museum is a collection of my historical ship designs, dating from 2155 (the Birth-Kannan War, mentioned in 'Balance of Terror') to 2265 (the original Star Trek series). Most of the ships I designed myself, but I also included a few designs by other fans (Paul Cuoghi's Aggron class and Bernd Schneider's Aska class) as well as some designs (Constitution class and Constitution class) included with each set of schematics in an article about the history of the ship, written from an 'in-universe' perspective, with various ship profiles."

The sensibilities expressed in Okazaki's work, which display his devotion to the look and feel of the original Star Trek, make him the perfect choice to design Vanguard. Okazaki admits that when he was first approached with the idea, his initial reaction was one of shock - startled by panic when he learned that he would need to complete the assignment in one month. "I'm a full-time medical school associate professor who only plays at being a Starfleet engineer in my spare time. It was a real challenge to find the time to finish the station by the deadline."

Accepting the assignment, Okazaki familiarized himself with the assumptions made by the editor and the writers. Required was to be a frontier base capable of serving multiple starships simultaneously, as well as providing support for emerging colonies in a remote region of space. "The station would be about one kilometer wide and have space for 1,000 persons," Okazaki described, recalling the original parameters provided by Pidley Books. "Many of the required facilities were completely internal and could be placed anywhere inside a large station and would not affect its external appearance. The important facilities, which would affect the external appearance and shape, were an internal dock for four Constitution-class ships, cargo protection facilities, freight handling facilities with places for docking transport ships, and communications antennas."

## STAR TREK VANGUARD 101

Between the Klingon Empire and the Tholian Assembly, in a region of space the Federation calls the Taurus Reach, Starfleet makes an astonishing discovery: an artificial and ancient organic molecule of such complexity, it functions as the locked repository for an unimaginably vast quantity of transformative information. Named the Taurus Meta-Genome, it is scattered throughout the Taurus Reach, and its potential is apocalyptic as it is revolutionary.

To stake its claim in the region and stay two steps ahead of its rivals, the Federation initiates a wave of colonization supported and protected by the newly constructed Starbase 47, a massive and heavily fortified space station. The basis is the Headquarters of Operation Vanguard: a Starfleet mission to seek out and decode the meta-genome before the Klingons, the Tholians, or anyone else learns the real reason for the Federation's sudden expansion into the Taurus Reach.

But the one thing no one anticipates is the sudden awakening of the meta-genome's long-dormant makers, the immeasurably powerful and vengeful Sheldai.

Vanguard station is the nexus of these intrigues; the flashpoints of conflict both subtle and overt, and the engine of the moral and ethical challenges faced by the men and women whose lives become entangled in the mystery of the Taurus Reach.

### THE SAGA SO FAR:

- *Herbinger* by David Mack
- *Summon the Thunder* by Dayton Ward & Kevin Dilmore
- *Reap the Whirlwind* by David Mack
- *Open Secrets* by Dayton Ward
- *Precipice* by David Mack
- *Dishonored* by Dayton Ward; Kevin Dilmore; Marco Palmieri; David Mack

### COMING SOON:

- *What Judgments Come* by Dayton Ward & Kevin Dilmore
- *Storming Heaven* by David Mack

### RELATED STORIES:

- *Distant Early Warning* by Dayton Ward & Kevin Dilmore (*Star Trek Corps of Engineers: What's Past*)
- *(The Black Flag)* by James Swallow (*Star Trek: Mirror Universe: Shards and Shadows*)

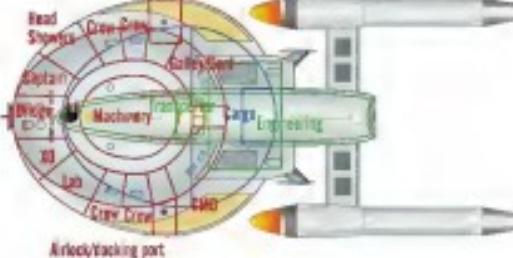




The starting point for the design was the only space station ever to appear in the original series: Federation Deep Space Station K-7 from "The Way of the Phoenix" (above). But Pockert wanted to take it up a notch in scale, configuration, and function, while still looking like it belonged to the same "family" as K-7. "Luckily I had already designed a larger station [the I-Class, viewable at the Starfleet Warships web site] with design cues taken from the K-class station. It had a central command center atop a large mushroom cap that surrounded the internal planning dock, a cylindrical stem with a docking ring halfway down, and another cap at the bottom. But, because this station was only about half the required size, I had to enlarge it and then reduce the sum of the details so that they didn't look out of scale. In particular, the mushroom cap was too tall and fat, and the short, thick stem ended inelegantly in another command center core. So, I reduced the mushroom cap but increased its height and that of the command center. I made the stem thinner and longer and added a spherical energy production facility and communications antenna to its bottom. The latter was based on the navigational deflector dish and mount off a Constitution-class starship. This phase of the design process was finished very quickly, within a few days, as I was quite pleased with my first pass at the station." Several alternatives to various details were considered along the way, but



U.S.S. Sagittarius



U.S.S. Sagittarius with interior configuration overlaid. Shuttlecraft and personnel added for scale.

alarming Okazaki was unable to convince Pockert that his first changes worked best.

One of the biggest concerns Okazaki expressed early on was the scale imagined for the station, and to make his point, he sent Pockert an image of the preliminary station alongside New York's Empire State Building as well as the Enterprise. The comparison was striking, and the station was immediately scaled down.

"When I took in the Death Star from Star Wars or Spacedock from Star Trek: NJ with thousands of

windows, I wondered what do they do with all that space? There must be thousands of rooms with miles and miles of corridors... Just before the deadline we decided to shrink each dimension of the station by 25 per cent (to about 1,100m tall and 900m wide), which would decrease its volume by more than 60 per cent but still leave enough room for four starships in the internal dock."

Despite the stressful circumstances under which he undertook the assignment, Okazaki provided Pockert back with a design that avoided

**"One of the biggest concerns Okazaki expressed early on was the scale..."**



Vanguard as conceived at its original scale, and its final scale showing its internal configuration.



not only concepts first developed by Matt Jefferies for the original series, but also ideas put forward by legendary artist Franz Joseph. One of the most telling signs of Joseph's influence is Rokoski's "terrestrial enclosure," a green space inside the upper half of the station, which the inventors agree is one of Okunai's cool features.

"I was directly inspired by Franz Joseph's design for Star Fleet Headquarters in his 1975 *Star Fleet Technical Manual*. His design featured a large station divided into six pre-space sections with open ground, forests, and buildings at the outer edge of the station and the sky above the center. Most of the space was sky and, therefore, wasted, so I decided to invent my interior space." Vanguard horizontally because

airplane than like the football field-sized starships I was used to designing. By that I mean that every meter of this very small ship had to be mapped out. Furthermore, Rokoski had described the ship in considerable detail, so I had to match my design to the description."

In keeping with the need to make *Sagittarius* look like a submarine, "I gave it new berths with bunks, command bunks, multi-purpose galley, and narrow hallways with ladders. The only full-height deck is the main deck. In the rear and a half-deck up by ladder is the open-plan engineering deck with a small horizontal warp core (detachable via the stern). A half-deck down from the main deck by stairs is a small garage.

## **"A big difference from Paris was that Sagittarius needed to land. So, I added a cylindrical deflector housing with a landing pad to the front ventral hull and two retractable landing gear to the rear..."**

Vanguard was a station in deep space rather than orbiting a nice green planet. I figured the crew would eventually go star-hopping from wandering all the sterile white hallways."

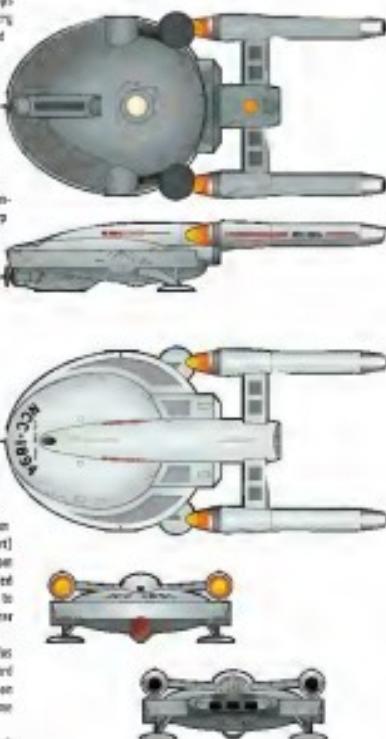
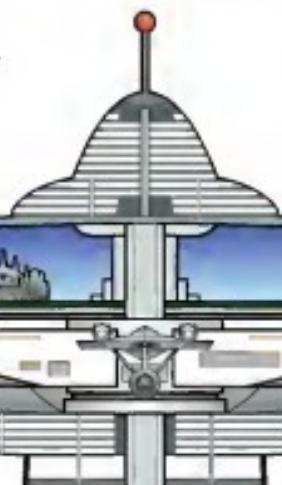
Obsozki's Vanguard design was not only used as the basis for cover art (see over), but also published as a color folio included in the debut novel, *Count Meek's Warbird*. Pocket then approached Obsozki again to design one of the leg stanchions attached to the base. The Archer-class O.S.S. *Sagittarius*, which was conceived as a small, fast scouting ship with the interior feel of a submarine. For that, Obsozki was asked to take inspiration from his own work, and come up with something akin to the Paris-class ship depicted on his web site. "Because *Sagittarius* was such a small ship, I knew that it had to be designed much more like a car or

with a rear step to the ground. To help *Sagittarius* look like a small ship, I added big Millennium Falcon-style handles to reach a docking port [at port] and a different [at starboard]. A big difference from Paris was that *Sagittarius* needed to land. So, I added a cylindrical deflector housing with a landing pad to the front ventral hull and two retractable landing gear to the rear of the hull."

As a result of Obsozki's work, the *Sagittarius* has been twice rendered for cover art on the third *Vanguard* novel, *Meek's Warbird*, and on the upcoming seventh book, *What Judgments Came By Nine Fathoms*.

An unexpected consequence of Obsozki's work for Pocket was to have his Vanguard design utilized by the folks behind *Star Trek: Remastered for "The Ultimate Computer"*, who upgraded Starbase 6 from

Final Vanguard lateral cutaway. Note the skyline for the Stars Landing commercial district in the terrestrial enclosure, inspired by the Mojave backdrop seen in "The Cage."



Final *Sagittarius* design with landing gear deployed.

the recycled X-7 footage seen in the original broadcast version of the episode (see page 84).

Obsozki admits, "This was something I had never imagined. Thanks to the inclusion, I am now credited as a 'creative consultant' on the IMDB page of *Star Trek*, my favorite TV show of all time. When I was watching *Trek* on a black and white TV set when I was a kid, I would never have guessed that would happen!"



Cover art for *Star Trek: Starfleet Academy*, showing the U.S.S. Enterprise on approach.



Cover art for *Star Trek: The Next Generation*, showing a ship flying past the Dissolution-class U.S.S. Level 1. (scaled up) spaceships from the hull of the station.

Vanguard's computer-generated covers are the work of the multitalented and multiple award-winning Doug Drexler, a veteran of Star Trek's makeup, graphics, and visual effects departments. Drexler has worked in various capacities for The Next Generation, Deep Space Nine, Voyager, Enterprise, the Star Trek films Generations, First Contact, Insurrection, and Nemesis, and more recently the reneged Autostar: Galactica and its prequel, Caprica and the upcoming Blood Red Chrome.

Drexler has achieved something remarkable: every few years, he reinvents himself as an artist. "The truth is that this business is so dynamic, so exciting, and so varied, that I can't imagine sticking with just one facet of it for an entire lifetime. Approximately every seven or 10 years I need to stretch and put myself in the danger zone. The possibility of throwing it all out, starting over, and possibly failing is thrilling. So far, I've been a successful makeup FX artist, scenic and graphic designer, illustrator, sculptor, and visual effects artist. I've been asked how you do that. Talent is important, but good people skills, good work ethic, a sense of humor, willingness to take a bullet to get it done, doing your best to be indispensable and



**"Drexler has achieved something remarkable: every few years, he reinvents himself as an artist. The truth is that this business is so dynamic, so exciting, and so varied, that I can't imagine sticking with just one facet of it for an entire lifetime."**



Cover art for Open Targets, showing the U.S.S. Endeavour.



Real cover art for Deepstar 911, showing the station under construction. Note the Phoenix-class bay in the foreground, based on the work of Franz Joseph.

## "There is something about the lure and the lure of ships that human beings find intoxicating. It's the human spirit wrapped up in a sexy sleek package."

making it your business to make your team look good is more important."

Breker's life sounds like a Cinderella story. "During high school, my guidance counselor told me that I should go to a trade school. Learn to fix cars. That really hurt me. All you had to do was take A+ grades to say what I was good at, and it sure wasn't auto shop. I got As in art and creative writing. I'm a first-generation first son. Watched the entire first season in black and white. After that I watched Star Trek, wrote Star Trek and built Star Trek. The most infamous thing my father ever said to me was, 'If you spent half the time on your school work that you spend on that TV show, you'd be okay.'

The payoff was not long in coming. "I was living in NYC when DS9 was being prepared. I called the Paramount pitchperson and asked to be connected to [original Star Trek and DS9 producer] Bob Justman's office, and they put me straight back to generators with his name and wherein friendly. We hit it right off. We corresponded. I made two trips out to visit Jim during pre-production. That's when I met [makeup designer] Mike Westmore, another lovely, long-hair-braiding Unfortunately, due to those rules, there was no way for me to work on the show. That would

change, thanks to Naren Bradly. My partner, John Caglione, and I relocated to California to create makeup for Dick Tracy. Naren is an extremely powerful man in Hollywood. He wanted us, so he made us part of his deal with the LA Union for Dick Tracy. It was renovations. As soon as DS9 was over, I had a pitch over to DS9 and Mike Westmore. I begged him to let me come work on the show. He said, 'Why do you want to do that? You're doing features!' I said, 'Please, let's make it a pilot for a cat. We met.' I worked for him on DS9 for the next three years. Normal."

So what drew Breker to the art department, and eventually, to modeling 3D starships? There's something about the lure and the lure of ships that human beings find intoxicating. It's the human spirit wrapped up in a sexy sleek package. There is also a certain wonderfulness about the techni-punk that designing a starship is. I love automotive and industrial design. Starships encapsulate both.

"It goes without saying that Matt Jefferies was an enormous influence on me. I studied every film of every set on the original series. I was fascinated by the economy and ingenuity of His Theatrical Science Fiction visual gizmos, yet left behind pretty fast. The Enterprise still looks good after almost 50 years. Uncanny! I'm a hedonist who likes to say



Cover art for Deepstar 911, showcasing the U.S.S. Sagittarius.

that Niel and I became good friends, and that he was something of an uncle to me. I miss him a lot."

That offering for Star Trek's original design aesthetic, the same shared by Dennis Okasaki, made Ondrejka the ideal choice to render the *Vanguard*'s station from Masuda's designs. "I started my career with Pocket Books as a result of the Star Trek franchise where I did what seems like a thousand illustrations for Mike and Dennis Okasaki, then Margaret Clark and I left off and that led to a bunch of other things—covers for novels, the Ships of the Line calendar, the Deep Space Nine Technical Manual, to mention a few. What I love about the covers is the premise that they make to anyone who picks the book up. It's like a mini movie poster. Pocket has also given me a lot of freedom. It's nice to not be restricted to clients. That's the love of the Ships of the Line as well. I can hire a lot of Hollywood pros who relish the freedom. Of late I've begun to bring in talented people from the fan community to shake it up a little. Contemporary Star Trek is a result of the fans, and I have nothing against that."

"*Vanguard* has turned into a continuing mission for me and I look forward to each new one. Masuda designs for the station extend the past, and the future. It's an original that has longevity, so getting it right is a must. I also liked that one little Starfleet-style scout ship from module three, the Segregator. I'll be working it for an upcoming cover that promises to be action-packed... the little scout gets between starship models and dying starships and a powerful adversary. Hell yeah!" A

See more of Ondrejka's work on his web site, [www.drexelites.com](http://www.drexelites.com).



Cover art for *Precipice*.

## VANGUARD'S SMALL-SCREEN DEBUT

We had originally planned to reuse the K-7 model for "The Ultimate Computer," reveals Michael Okuda, producer on the remastered episodes of the original *Star Trek*. "Just as in the original version of the episode, it was producer Dave Rossi who came in with one of Doug Ondrejka's book covers, showing Masada's wonderful design. We immediately contacted John Van Citters and Paul Black at CBS Consumer Products to ask for permission to use the design. Once we asked 'yes' (which didn't take long), we asked Niel Why, the visual effects supervisor at CBS Digital if it would be

possible to add the new station at this relatively late point in the production cycle. Niel was excited about adding the station, but he was 'cautious because we really were coming down to the wire in terms of schedule and budget, which were always tight, anyway.'

"The CBS Digital version of Masada's station was modeled by a talented artist named Apollo Kim (what a great name for someone working on *Trek*), and animated by Eric Ebermann and Chris Bernsen." Other talented members of the CBS Digital crew who worked on this model station with

digital texture painter Ben Chung, lighting technical director Brian Vogt, and compositor James Holt.

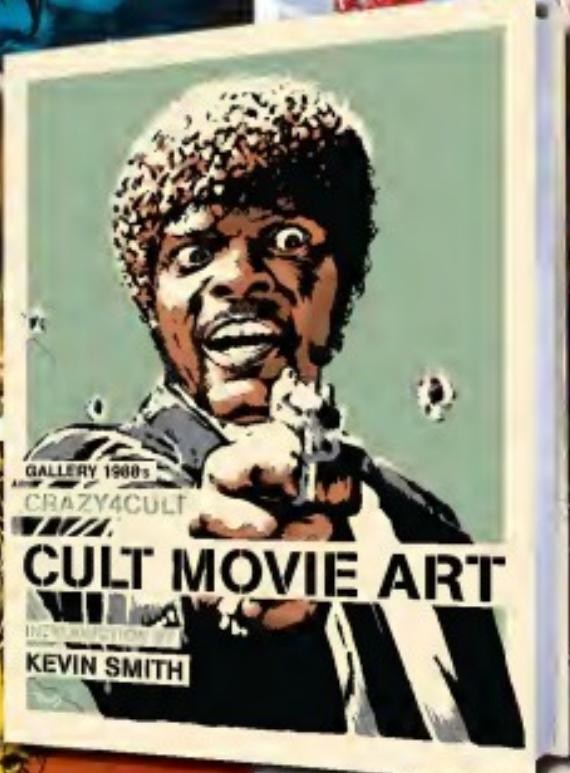
"They pretty much followed Doug's rendering of Masada's design, but I asked them to make a couple of tweaks. First, I asked them to reduce the overall scale of the station. In the original series, Gene was pretty clear that he wanted the Enterprise to be the biggest, most powerful ship in the fleet. Even though the station isn't a ship, I didn't want it to dwarf the Enterprise too much. The station just had to be big enough that you'd believe it could absorb the 400 members of the Enterprise crew. Also, I knew that we'd only see it briefly with the Lexington docked. I didn't want the Lexington to disappear in that quick shot, so I wanted to make the ship as large as possible with relationship to the station. Finally, I asked them to tweak the station's arm so just the edge of the Lexington's saucers could dock directly with the station."

"Naturally, I was a little nervous about what Masada and Doug would think about what we'd done with their station, but fortunately, both said they liked it."



U.S.S. Enterprise on approach to Starbase 6 from the remastered version of "The Ultimate Computer." Note the U.S.S. Lexington at the docking wheel, showing the station's reduced scale from that of *Vanguard*.

YOUR FAVORITE  
CULT MOVIES, AS  
YOU'VE NEVER SEEN  
THEM BEFORE!



Also available  
**CRAZY 4 CULT**  
CULT MOVIE ART CALENDAR

AVAILABLE AT ALL  
GOOD BOOKSTORES AND  
ONLINE RETAILERS



© 2008 Cult Movie Art Inc. All rights reserved. All art © the original artist. Used with permission.

TITANBOOKS

WWW.TITANBOOKS.COM  
WWW.NINETEENEIGHTYEIGHT.COM



# STAR TREK 45s

9: "ACCESSION"

We return to Deep Space Nine for story 405, which focuses on one of that series' many ongoing themes: the position of Benjamin Sisko as the Emissary. Although the Dominion War arc would dominate DS9 over the coming years, this element was always essential to the saga, as this story ably demonstrates...

**S**tar Trek: Deep Space Nine was rich with continuity of character and progression of themes from the very first episode, and of those themes was Benjamin Sisko's role among the Bajoran people as the emissary of the Prophets. At first, Sisko was reluctant to take on the role. As recently as "Starship Down," only 10 episodes prior to this one, Sisko took the *Defiant* away from Bajor to participate in a festival.

"Accession" marks a significant turnaround, as Sisko gets an object lesson in the cost of being careful what you ask for. An old lightship (a solar-sailing vessel like the one Sisko built in the third season's "Explorers") comes through the wormhole. Its sole passenger is Alaren Tarn, a poet who had disappeared 200 years previously... and who says he is the Emissary. Indeed, his claim is very convincing, as he found the wormhole a couple of centuries before Sisko did, and he fulfills the prophecy even more than Sisko, with the added benefit of his actually being Bajoran.

To Sisko, it's a relief; Alaren allows him to relinquish the awkward duties of being Emissary (like brokering a nonaligned couple) without offending the people he has come to care about. Things get ugly, however, when Alaren calls for a return to the rigid outer system, the d'arses, that the Bajorans reneged on in his time, but which was abandoned during the Cardassian Occupation.

"Accession" returns to the long-running theme of Bajor's destiny, which goes back to the planet's introduction in "Tunga Bo" in the fifth season of *The Next Generation*. The Bajorans' struggle had been foiled for many episodes — most notably the *Circle* trilogy that opened the second season — and is at the forefront of "Accession," as the Bajoran people look to the past as a way of securing their future.

In least some of these do, Beverly Crusher will do as the Emissary says. For example, Major Kira, established in "The Circle" as having no artistic talents, is up to be an artist, and she plans to



## "ACCESSION"

Written by:	Jene Epperson
Directed by:	Les Landau
Broadcast number:	405
Production code:	40510-489
Stardate:	Unknown, but some point early in 2372
Network:	None
First broadcast:	February 24, 1996

The same day, the Cuban Air Force shot down two American aircraft belonging to the Cuban exile group, Brothers to the Rescue.

Four days later, Aretha Franklin became the youngest person to win the Album of the Year at the Grammy Awards.

Ten days later, Whit Bissell, who played K-7 manager Larry on "The Trouble with Tribbles," died aged 86.

resign her commission to devote herself to that. But others reject the notion. Akorem blandly informs Sisko that exile from the聚 is the option for those who reject the return of the d'jarva. Starfleet expresses its displeasure with Sisko, as a society that discriminates on the basis of class is not one that the Federation would have in a member. Matters worsen when a weak committee member, his victim, a fellow vedek, refused to accept his d'jarva.



After receiving a vision of Kira Opaka – a welcome return of former recurring actor Camille Saviola to the role she originated in the first episode – Sisko decides to take the matter straight to the Prophets, who make it clear that their purpose was not to establish Akoren as the bussong, but rather to remind Sisko that he needs to establish himself as such.

Akoren is played with friendly sincerity by character actor Richard Libertini. Co-executive producer Ira Steven Behr has revealed that the production team

wanted David Warner (who played Captain Picard's mentor Goliath Madred in "Chain of Command" on TNG) for the part originally, and they felt that

he would have been a stronger adversary for Sisko. However, Libertini's gentle nature made the role that much more effective. If the same person who played Goliath Madred is Akoren, the viewer is predisposed to think of him from the beginning instead. Libertini gives us an Akoren that we like and敬仰, making it all the more chilling when he speaks casually of exiling those who disagree with him, and condemns the death of a number.

Since last we looked in on DS9, two sets of 45 episodes ago, there were several changes to the writing staff. Michael Piller moved on from his executive producer role, continuing to advise as a creative consultant, but with Behr now overseeing the writers room. When DS9 ended production in 1994, the four core members of the writing staff split: René Echevarria and Jen Taylor went to the new



**"Akoren is played with friendly sincerity by character actor Richard Libertini. Co-executive producer Ira Steven Behr has revealed that the production team wanted David Warner for the part originally, and they felt that he would have been a stronger adversary for Sisko."**

# READERS' MEMORIES

It was good that they brought back the solar sailing ship from Season 3 as that was a beautiful form of vessel, and it was about time Bokko's role as Emissary was addressed, as it was in danger of being forgotten in the wake of the Dominion threat. It's interesting with the return of the Bajorans to the old ways and for Bokko's gradual realization that stopping Berekowd is going against the future of Bajor, but I didn't feel it was dramatic enough compared with many standous episodes of that season.

Robbie Bradley



**"While the core cast remained, there were plenty of additions to the already-impressive slate of recurring characters. Sisko gained a girlfriend in Kasidy Yates, and this episode sets up a further addition when Keiko O'Brien announces that she's pregnant with a child that would be born in 'The Begotten' and named Kirayoshi."**

spn0ff, Voyager: Ronald D. Moore and René Echevarria joined DS9 for its third season and would remain until the show's finale. Other new additions included Keiko's writing partners Miles O'Brien and Robert Hewitt Wolfe.

While the core cast remained, there were plenty of additions to the already-impressive slate of recurring characters. Sisko gained a girlfriend in Kasidy Yates, and this episode sets up a further addition when Keiko O'Brien announces that she's pregnant with a child that would be born in "The Begotten" and named Kirayoshi.

The biggest cast expansion, of course, was with another XAN alumnus Michael Dorn as Worf. Worf brought with him character the Klingon political storyline that had been ongoing since "Sins of the Father" in DS9's third season. Two more recurring characters, Doctor Crusher and General Martok, would continue to appear for the remainder of the show's run. Worf's role in "Assassination" is short but pithy: upon learning that Keiko is pregnant, Worf shows a rare moment of pure terror, recalling having to deliver Keiko's first child in the AXN episode "Blaster!"

Viewers watching "Assassination" in 1996 would likely not have recognized the writer credit on the episode, as prior to this, she only had a few teleplay credits on such shows as *Quantum Leap* and *Mr. & Mrs. and the Dogs*. But Jane Espenson has gone on to an impressive career, coming to



prominence as one of Joss Whedon's stable of writers on *Buffy the Vampire Slayer*, *Angel*, and *Felicity*, later reuniting with Moore on *Ramseyer Galactica* and *Copilot*, and also co-creating current SyFy hit *Haven*. Most recently, she's one of the writers on the joint NBC/Starz production of *Nachrichten* (Day), working alongside Russell T Davies.

As a result of his experiences in this episode, Worf would embrace his role as Emissary with passion, even going so far as to risk his life ("Habopic") and his family ("What You Leave Behind"). This was a major turning point for DS9's lead character, setting him on a road all the way to the show's finale.

Keith R.A. DeCandido

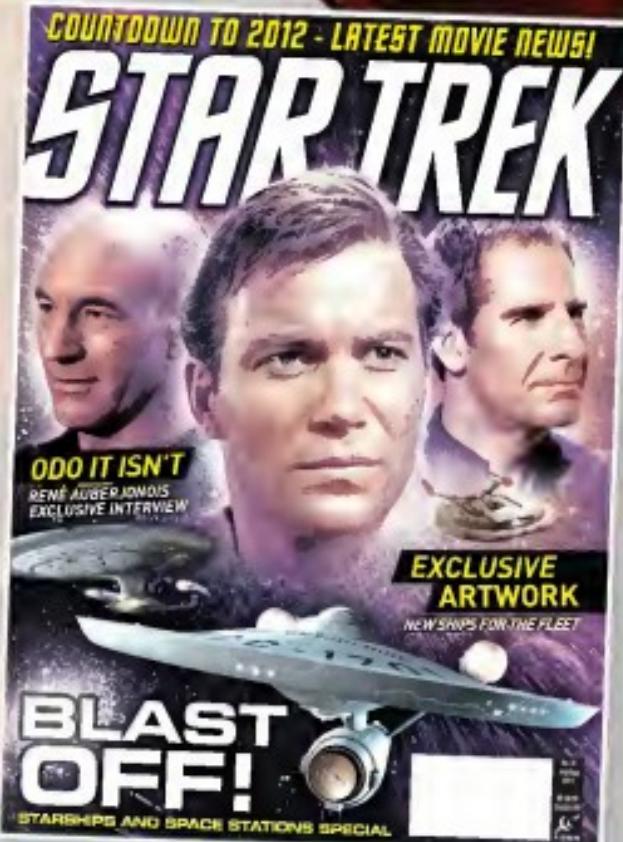
The series continues with "Coda" in issue 38.



# SUBSCRIBE AND SAVE UP TO 35%!

## OFFER INCLUDES

- **SAVE UP TO 20%!**
- **8 ISSUES A YEAR,  
INCLUDING TWO  
100-PAGE SPECIALS!**
- **GET YOUR COPY  
BEFORE IT HITS  
THE STORES!**
- **EXCLUSIVE BEHIND  
THE SCENES  
INTERVIEWS!**
- **AMAZING STAR  
TREK IMAGERY**
- **COMPETITIONS  
AND PROMOTIONS**
- **THE BEST PRODUCTS  
PREVIEWED**



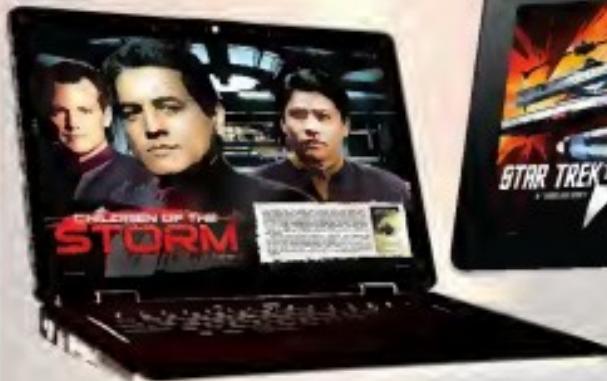
**WORLDWIDE  
SUBSCRIPTIONS  
NOW AVAILABLE!**

## SUBSCRIBE NOW! [WWW.TITANMAGAZINES.COM](http://WWW.TITANMAGAZINES.COM)



**NEW!**

# DIGITAL SUBSCRIPTION



- You can now read *Star Trek Magazine* on your iPad, Mac or PC!
- Get 8 issues a year sent straight to your device!
- Save 35% on the cover price!  
(US \$39.99 / UK £24.92\*)

To subscribe and read your issues wherever you go, visit  
[www.titanmagazines.com/digital](http://www.titanmagazines.com/digital)

\* Prices may vary depending on USD exchange rate.

**U.S. / CANADA**

**\$49.95**

**\$59.95**

TO ORDER CALL TOLL FREE  
**800-999-9718**

**UK, EIRE, AUSTRALIA & NEW ZEALAND**

**£29.99**

**£42.99**

TO ORDER CALL **0844 322 1263**  
(EIRE/AUS/NZ +44 1795 414 920)

**REST OF THE WORLD\***

**€69.95**

\*except Italy

TO ORDER CALL TOLL FREE  
**800-999-9718**

or visit [WWW.TITANMAGAZINES.COM/STARTREK](http://WWW.TITANMAGAZINES.COM/STARTREK)

# VANGUARD: DECLASSIFIED





# THE RUINS OF NOBLE MEN

By Marco Palmieri | U.S.S. Dauntless art by Thomas Pemberton; Based on a design by Massimo Okazaki

In the aftermath of Protopos, the revelation of Diego Reyes's survival from zero shock waves through the crew of Vanguard. But when a sudden tragedy propels the people closest to Reyes to a mysterious colony on the fringes of the Taurus Reach, Dr. Ezekiel Fisher recalls an earlier mission to another Federation settlement, one undertaken in the shadow of a death aboard his previous assignment, the U.S.S. Dauntless.

As the starship speeds toward asteroid Adua-R7a in response to a distress call from an Arkonite mining colony, Fisher awaits deployment in Dauntless's emergency transporter room, together with the ship's new first officer, Commander Helle Gammie...



**R**ed Alert. All hands to battle stations. This is not a drill!"

As if a switch had been thrown, the assembled crew's response team started streaming toward the exits. Fisher hesitated, watching as Gammorion behind the command console and struggled his gaze back toward "Klingon bridge. What's going on?"

"Emergency! Klingon here. Commander. We've come out of warp two thousand miles from the asteroid, and there's a Klingon battle cruiser keeping station directly above the settlement. It's the *Chak'Tal*!"

Fisher returned Gardek's stare. Of all the Klingons, why him?

"Do you know the status of the Arkenites?"

"Not *now*," came another voice over the comm. "What do I do? I'm working for an independent contractor? But how to get them up, above, private?"

"Commander, the captain."

"The *Enterprise*. Ugh. Please bring me back."

Fisher followed Gammorion out the door. "Mild if I say so?"

She spent him a glance without slowing her track march to the turbolift. "Don't you need to pick sickbay?"

"My people know the drill." Fisher said as they entered the lift. The down board shot and Gammorion called out their destination to the lift's voice interface. Fisher hit the interior car button on its vertical panel and then glared forward. "Be ready," the doctor continued, "whichever way she's going, I'll be alert for the rescue mission. There's little time to do what we start getting around."

"Let's hope your department has a slow day."

"Amen to that, *Enterprise*," Fisher said. The lift's forward mechanism slid to a stop, then it started to ascend.

"Be ready the first time the captain board *Enterprise* again," Gammorion said.

Fisher kept his eyes facing the doors. "That's true." He sent reluctantly, uncomfortable to let her know where Gammorion was headed with this. The engagement of *Kestrel* five months ago had torn up *Enterprise* pretty badly, and not the lives of eighteen members of the crew, including Gammorion's predecessor, Commander Raji Metta. For all the survivors, memories of *Kestrel* were still raw, but especially so for Gammorion's corpse.

"Is he lost, do you think?" Gammorion asked.

Fisher didn't offer an answer, and to his relief, the commander didn't wait for the one when the lift stopped again and stepped onto the bridge. Gammorion headed straight for the command chair. Fisher took stock, stopping at the portable alt display. As starboard alt stood Lieutenant Terence Saffie, slugs thief of seasons, whose intense blue-gray eyes regarded the doctor's presence on the bridge with only slight disapproval before he turned his attention back to the situation at hand.

In the center of the bridge, Captain Diego Reges leaned forward in the command chair, his gaze fixed on the monitors where the dark, jagged bone-shaped rock of Alpha-Rita was partially eclipsed by the distinctive drop-shaped silhouette of a Klingon warbird. "Any change in their energy readings?" Reges asked.

At science, Argo Rioskina stared into the hooded scanner that fed her sensor information. "No spikes. No report return yet. Shields are still down." She turned to face the captain. "Sir, they might know we're here."

"Unpleasant," Reges said with certainty. "We come across land and find them to assess our intent." He looked up at Gammorion, who stood to the right of the seatment. "One of you joins us, Commander."

"Sorry for the delay, sir," Gammorion said. "It won't happen again."

"See that it doesn't!" Reges growled her. "When I call for battle stations, I expect my BBP's first response to be to head for the bridge, not second-guess the alert. Are we clear?"

"Clear. That's abundantly, *Dengar*."

"Aye, sir," Gammorion answered, her pale brows frowning against the public rebuke. "Readings from the colony?" she called out to the console.

"Evidence of a recent explosion in one of the subsurface sectors," the science officer said. "A number of the subsurface structures have been compromised."

"Urgo?"

"There are approximately seven-hundred humanoid, mostly Arkenites. Eighty-five of them are *Klingons*."

"Be occupying them," Saffie said.

"They come well armed for the conflict," Reges agreed. "Talk to me, Master-Kinchik."

Seated to Fisher's right, Loyal Remek surveyed away from his console while making an adjustment to his auspices. "No response from the colonists our tally, Captain. I'm unable to pick up any internal communications traffic. The *Check'Tal* is darling as as-well."

Reges pointed out of the hatch and crossed his arms as he stood, watching the Klingon ship. "Federally assessment, friendly or *Saffie*?" he said over his shoulder.

"We collected considerable intel on the *Chak'Tal*'s behavior during our last encounter with the *Chak'Tal*, sir," Saffie said, confidently. His *Babau* resonance always making an interesting contrast to the unique life of Reges's own race, which was intermingled with both *Catalan* and a subtle life being. "There's no doubt in my mind that we have the advantage."

"Captain, the *Klingons* learn from experience too," Gammorion said. "You can be certain General Goran and his crew have an equally improved understanding of how to fight a *Predator*-class starship. And given Gammorion's history with the *Check'Tal*, providing a hasty assumption of hostilities may be exactly what Goran—"

"You don't get to lecture me on this ship's history with Goran, Commander," Reges said coolly. "This crew has shed blood every time we've tangled with them, and I don't recall you being there on any of those occasions."

Saffie frowned, Remek and Rioskina looked toward Reges in surprise. Saffie continued, Fisher thought.

"Sir," Gammorion said, "with all due respect, this sort of situation is exactly why Starfleet Command recommended our for this assignment. My professional training in Klingon culture—"

"This part of a program specifically designed to produce officers who could handle standing capture during Klingon encounters," Reges snarled for her. "All right, Gammorion. What's your reason for absence?"

"Sickbay sir!"

Reges stared at her. "I must have misheard you. Commander. Could you repeat that? For a second it sounded as if you suggested I open a dialogue with the ship that attacked a Federation colony."

Instead of rising to the bait, Gammorion called out, "Fleet Admiral Commander Deaconia, is there any evidence to suggest the damage to the settlement was the result of Klingon ordinance?"

Remek consulted her instruments before replying. "Negative. Scan reveal no Klingon weapons signature of any kind."

"So the *Check'Tal* is still maintaining a nonaggressive posture?"

"Affirmative."

Fisher turned back to Reges. "Like you said, sir, the Klingons know we're here. And that has to mean they know what we're picking up on our scanners. They're counting on this crew's hostility toward them, especially after our poor line management, to make us rush to judgment. So, yes,

Captain, I'm recommending we challenge the *Klingons* to explain their presence in Federation territory before we start shooting each other."

Gammorion's eyes narrowed. He held her gaze while he spoke. "Lieutenant, are we maintaining a strategic lock on the *Check'Tal*?"

"Aye, sir," said the helmsman. "All tracks locked on." An photon torpedo and target their command pod?" After Fisher acknowledged the order, Reges said, "All right, Gammorion. We'll try it your way. But make no mistake. If *Gorok* so much as twitches, I'm gonna blow him straight back to hell."

"Master-Kinchik," Gammorion said. "Send the *Klingons* send this message. *YKS Check'Vel* is the U.S.S. *Enterprise*. We are responding to a Federation distress call. You are instructed to withdraw all personnel from Alpha-Rita and leave the area immediately."

Gammorion tapped his hand for several seconds, then lifted it toward his earpiece. "Message received. They're opening a channel."

"Be screen," Reges said as he returned to the center seat.

As the view of the *Check'Tal* dissolved into a shot of its bridge, it surprised Fisher to see Goran was not the main sitting in its command chair. Whereas Goran was tall and lean and kept his upper torso above an otherwise full body, the robust Klingon facing the *Enterprise* bridge crew sported a long gorilla broad with a silver chain. "Captain Arken. You've opened. It seems not long ago we watched your vessel limp away from a assault of *Uktara*!"

"I'm surprised you noticed through all the charged plasma you were bleeding after we perforated your starboard nacelle, *Maztag*," Reges said, and Fisher recognized the name as belonging to Goran's executive. "But as near as it is to remember, I don't have time to waste on pleasantries. I want to speak to your best."

Much like *Inti Tzitzli*, "General" Goran is unavailable, Fisher and Reges will clear progress toward resolution of the Empire."

"Fine," Reges said. "The day I meet a Klingon worthy of the title, I'll be sure to salute him. Until then, you're transversing in Federation territory and interfering with a rescue operation. You have fifteen minutes to pull your people out of our colony and back the hell off. Failure to comply will be considered a hostile act and met with force."

Maztag grimaced and nodded. "Se like chairman. So arrogant. He turned forward, his face growing larger on the screen. "You come here prepared to attack, blind to the obvious fact that the crisis on the Arkenites' delivered as *checkmate* under control. But *Borath*'s assistance, as late in coming, is no longer required; and that is it you who are responsible here. And you're to blame a war!"

Reges stood up. "So that's what this is? A bad grab for your territory-bringing *unfriendly*? Is Goran really stupid enough to believe I'm going to just sit back while he carries out the illegal seizure of a Federation settlement and the capture of its citizens?"

Maztag slowly leaned back into his chair, nodding to someone off-camera before turning his jagged smile back to Reges. "You still need to group sister has happened here. Farther. We have stolen nothing. These Arkenites have given their oaths and their allegiance to the Klingon Empire of their own free will!"

"Captain," Remek is said, "the *Check'Tal*'s tactical systems are coming on line. Shields up, weapons arming."

"And we are prepared to defend them." □

# GRAB YOUR BACK ISSUES NOW



UK

US

TO ORDER CALL

**0844 322 1263**

(FREE UK&ROI +44 1755 414 920)

OR PLEASE VISIT

[WWW.TITANMAGAZINES.CO.UK/STARTREK](http://WWW.TITANMAGAZINES.CO.UK/STARTREK)

TO ORDER CALL TOLL FREE

**800-999-9718**

OR PLEASE VISIT

[WWW.TITANMAGAZINES.COM/STARTREK](http://WWW.TITANMAGAZINES.COM/STARTREK)



LOG ENTRIES  
STAR TREK: VOYAGER

# BOOKS

Reviews by John Freeman

## Star Trek: Voyager: Children of the Storm

By Kirsten Beyer

Voyager has now progressed well beyond its TV era, with Captain Janeway still presumed dead – much to the chagrin of many fans – and the novels taking some of the show's characters back to the Delta Quadrant for new adventures as part of a wider Starfleet initiative.

This time out the Voyager fleet is pitted against the Children of the Storm – non-corporeal creatures that once bested the Borg. Starfleet's orders are to find out how. Having already been warned by the 'Children' not to bother them again (in the *Destiny* novel *Mere Mortals*) it's no surprise that this challenge to their demand proves unwelcome, with an entire starship and her crew the first casualties of this new encounter.

Beyer continues the Voyager saga with aplomb, deftly melding the lives of both television series-created and new characters, as Captain Chakotay and Fleet Commander Ahsanah Eden face the Children. That the apparently xenophobic aliens are a complete step away from the usual humdrum menace works well, and there's good use, not only of popular characters like B'Elanna Torres and Tom Paris, but newcomers such as Counselor Crambidge and Captain O'Donnell.

It's also good to see Beyer make good use of the whole Voyager fleet – jumping the story across several starships without damaging the ongoing narrative. While in some hands that could lead to diluting the many characters in the book's cast, there's a clear and welcome sense of developing identity for both old and new faces.

## STAR TREK VOYAGER®



CHILDREN OF  
THE STORM

KIRSTEN BEYER

# STAR TREK® VANGUARD



## Star Trek Vanguard: Declassified

by Dayton Ward, Kevin Dilmore, Marco Palmieri and David Mack

This weighty tome comprises four novellas spanning the length of the Vanguard saga and in part sets the stage for events in the next two novels (*When Judgments Come*, due in the fall, and *Storming Heaven*, next year).

It's a terrific collection. David Mack's tightly-written action adventure (*The Stars Look Down*) is probably my favorite, focusing on undercover agent Bridg Minx and the serial killer, Captain Quan. It's packed with potential for further developments featuring angry Gorn and even-tempered Klingons, and ends badly for one character in a way that no TV episode ever has – or possibly ever will.

Marco Palmieri's *Bar Room of Hostile Men*, set after the events of the fifth novel, *Principles*, sheds new light on Starfleet JAG officer Ressa Besra and the earlier exploits of former Vanguard commander, Oregor Rogers, as well as introducing an intriguing new Mr. form on a mysterious

colonization world. I'm glad to see Minx, a former Star Trek book editor, contributing to the Vanguard storyline, especially as he was one of its principal architects.

Dayton Ward's *Street Rover* and *Hard News* by Kevin Dilmore complete the mix, with Ward filling some gaps in the early story of the Vanguard space station that reveal new sides to the relationships between characters in the first novel in the series. And though Dilmore offers a more focused tale, as reporter Tim Pennington tries to help a would-be-term terrorist gain control over the station, he finds himself up against the Green Syndicate. The story culminates in the perils and complexities facing investigative journalists even today and without giving too much away, is powerfully compelling.

The four novella novels have done much to expand on original series continuity, with only rare appearances from say TV characters of the period – but that's always worked in their favor for me, and *Declassified* continues that worthy path with panache.



## Star Trek: Cast No Shadow

by James Swallow

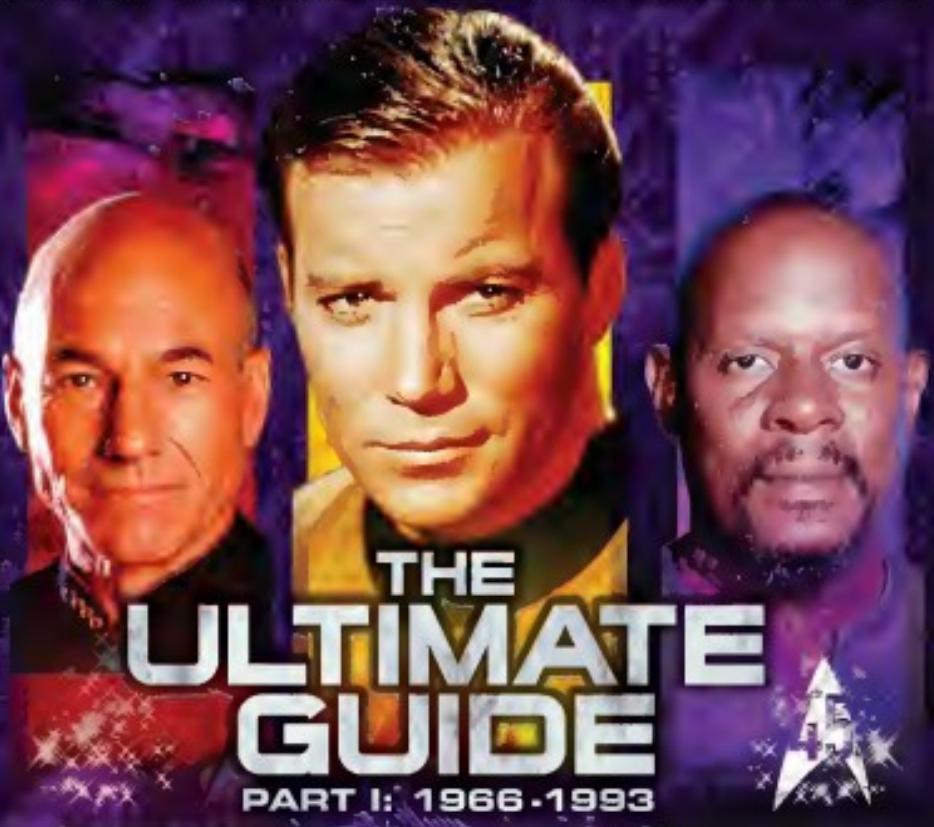
Set some time after Star Trek XI, the *Undiscovered Country*, James Swallow's latest story expands on the whole conspiracy surrounding the attempt by both Starfleet and Klingon rebels to destroy the Khitomer accords. In this new story, a determined group of rebels are using banned technology to attack and undermine the Klingon Empire, and young Elara Vaughn finds herself alongside disgruntled Vulcan officers in a desperate mission to stop them.

As with Swallow's previous Star Trek novels, such as *Day of the Vipers*, he weaves a fast-paced, multi-layered tale one that sees Starfleet confronting not only a dangerous foe whose weapon of choice can rip holes in the fabric of space-time, but angry Klingons忠 to the real threats the Empire faces. Although there are 'space apprentices' from Captain Sulu and Ambassador Spock, the focus is very much on Vaughn, Kallix and a Klingon spy, Ray, as they try to track down a group of deadly terrorists whose motives, in part, mirror Valeris's own in the movie.

There's plenty here to enjoy, from little things like telepathic stealth steps to the wider development of both plot and new characters. Ray develops an intriguing, complicated delight, while the development of Valeris, addressing her motives for her original collaboration with the treacherous Admiral Cartwright, are well conceived.

While there's no suggestion *Sunflower* might return to this era – there are few loose ends by the end of the tale – it for one would welcome it. He's delivered another terrific, action-packed adventure. A

# NEXT ISSUE STAR TREK MAGAZINE PRESENTS:



## THE ULTIMATE GUIDE

PART I: 1966-1993

US ISSUE #36: 08/09/11 UK ISSUE #163: 11/08/11

### Cast

Patrick Stewart  
William Shatner  
Majel Barrett  
Leonard Nimoy  
DeForest Kelley  
George Takei  
Nichelle Nichols  
Helen Shaver  
Grace Lee Whitney  
Grace Lee Whitney  
Majel Barrett  
George Takei  
Nichelle Nichols  
Helen Shaver  
Grace Lee Whitney

### Photograph

John de Lancie  
René Auberjonois  
Michael Dorn  
Nancy一步步  
LeVar Burton  
Kris Kristofferson  
James Remar  
Lorraine Bracco  
Dana Delany  
Terry Kiser  
Dwight Schultz  
John Goodman  
Ed O'Neill  
Ed O'Neill

For more information on advertising contact:  
[schultz@star-trek.com](mailto:schultz@star-trek.com)

To receive information about subscriber services:  
[startrek.tl/guideuk](http://startrek.tl/guideuk)

ADVERTISING HOTLINE  
Tel: +44 (0)20 7820 0200

Editor-in-Chief:  
Steve Mearns  
Executive Creative Director:  
Carmen Gómez-González  
Creative Director:  
Carrie Gralowicz-González  
Associate Creative Director:  
Julieta Sánchez

Production Manager:

Julia Márquez

Marketing Manager:

Anna Gómez

Marketing Executive:

Ángela Martínez

# LOVE MAGAZINES?

GET MORE ONLINE!

ENTER COMPETITIONS

PREVIEW  
FEATURES

EXCLUSIVE  
CONTENT

LATEST  
ISSUE

LATEST  
NEWS

MANAGE  
SUBSCRIPTIONS

BRAND  
NEW  
SITE!

READ  
INTERVIEWS



WWW.TITANMAGAZINES.COM

# IT'S WORTH A LOT TO ME!

• ALL THE NEWS AND EXCLUSIVES  
FROM THE STAR WARS  
UNIVERSE INCLUDING STAR WARS: THE OLD  
REPUBLIC AND THE CLONE WARS!

• THE MOVIES!  
INTERVIEWS WITH  
THE CAST AND CREW!

• THE GALAXY!  
THE EXPANDED  
UNIVERSE EXPLORED!

• AND MORE!  
THE FULL STAR WARS EXPERIENCE  
FROM AROUND THE WORLD!



FREE  
R2-D2  
MAGAZINE BINDER  
FOR NEW  
SUBSCRIBERS



AVAILABLE IN  
DIGITAL FORMAT!  
TO SUBSCRIBE, VISIT  
[TITANMAGAZINES.COM/DIGITAL](http://TITANMAGAZINES.COM/DIGITAL)

SUBSCRIBE TODAY AND SAVE 10%!  
PLUS RECEIVE AN EXCLUSIVE SUBSCRIBER COVER EVERY ISSUE!

U.S. ☎ 800 999 9718

or visit [www.titanmagazines.com](http://www.titanmagazines.com)

U.K. ☎ 0844 322 1280

or visit [www.titanmagazines.co.uk](http://www.titanmagazines.co.uk)

**STAR  
WARS**



